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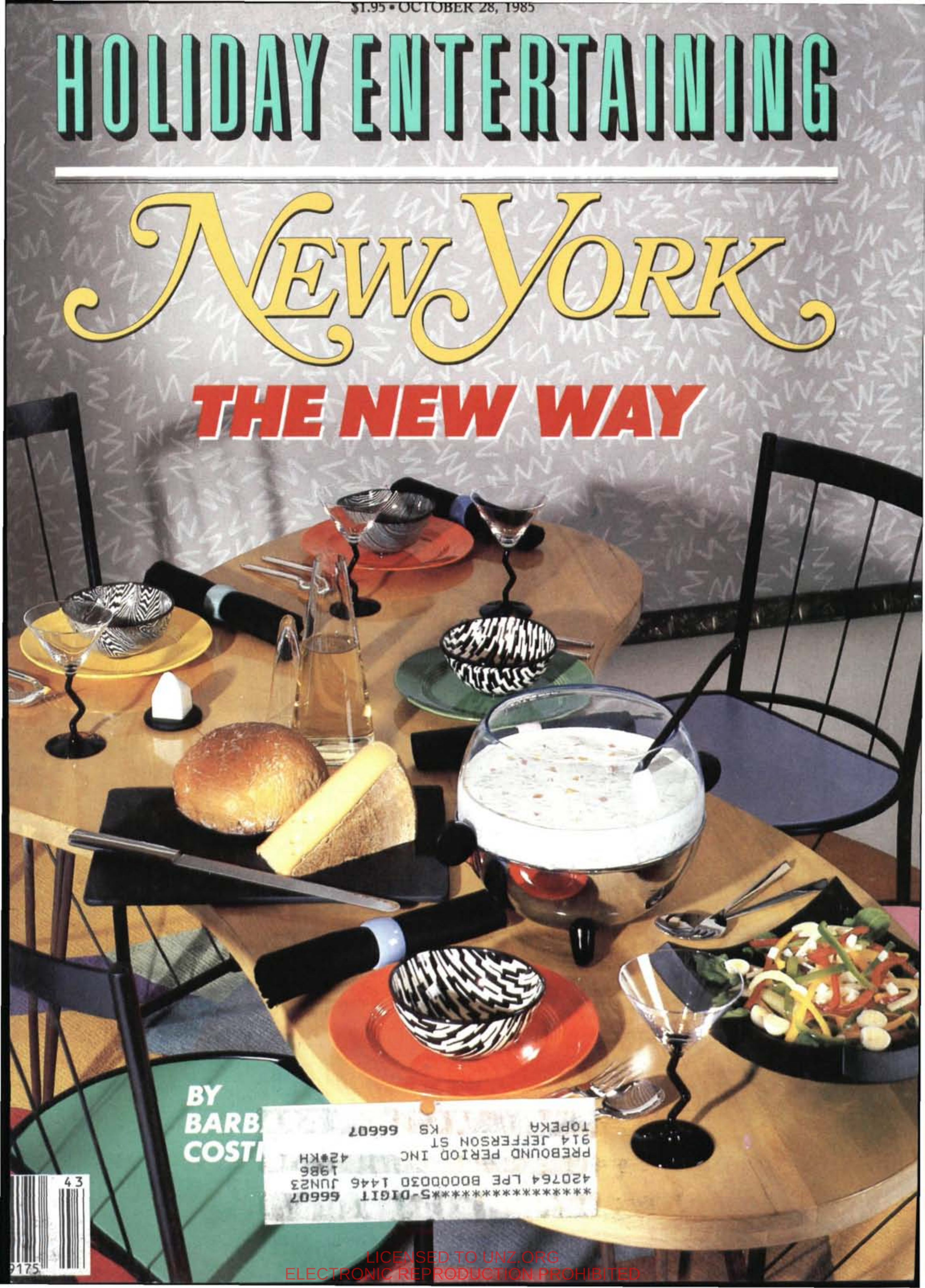
# HOLIDAY ENTERTAINING

# NEW YORK

## THE NEW WAY



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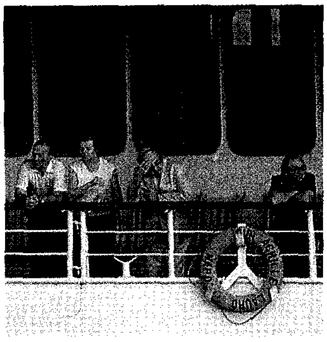
BY MICHAEL KRAMER



In the Middle East, things are never quite what they appear to be. And with the *Achille Lauro* back in Italy, Egypt denouncing the U.S., and Shimon Peres in Washington, it's time to take a look at what's really going on in the area. At first glance, the situation looks much as it did five years ago. No real progress has been made since 1982, when President Reagan invited Jordan to join the peace process, and there still doesn't seem to be a grand way out. But if Israel will make the next move, an interim solution might be possible. Michael Kramer looks at the options.

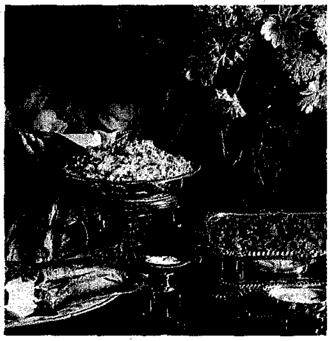
## 40 The Toughest Trainer in Town

BY JESSE KORNBLUTH

It is not chic facilities that bring Bianca Jagger, Candice Bergen, Ellen Barkin, and John Kennedy Jr. to Radu Teodorescu's exercise studio. The Romanian-born fitness guru holds classes in an un-air-conditioned studio with little fancy equipment. It's not aerobic dancing. He shuns such gentle pastimes for tortures like sit-ups and benchwork. And it's not the praise of the many who've trained with him. Teodorescu rarely has more than 100 clients. He's not the most popular trainer in New York—just the toughest. "The good news," says Bergen of a Teodorescu workout, "is that it's only an hour."

## 44 Holiday Entertaining

BY BARBARA COSTIKYAN



All year, New Yorkers love to eat out, but for the holidays they know there's no place like home. So *New York* asked seven chefs for their entertaining suggestions. Their ideas are a fresh blend of the old and the new. There's an English breakfast, a nurturing soup for lunch, and a formal dinner with such finger-lickin' food as crab cakes and red beans. Also, Alexis Bespaloff suggests four red wines as individual as their makers (page 73).

## 78 The Boy Who Would Be Trump

BY ELLEN HOPKINS

Two months ago, the city picked Billy Procida as the developer for the second stage of the Charlotte Street redevelopment project. Billy is 23. He barely managed to graduate from high school, but as soon as he did, his father gave him three and a half acres in the Bronx; three years and many loan officers later, his first project was under way. "Donald Trump was my high-school idol," explains Billy.

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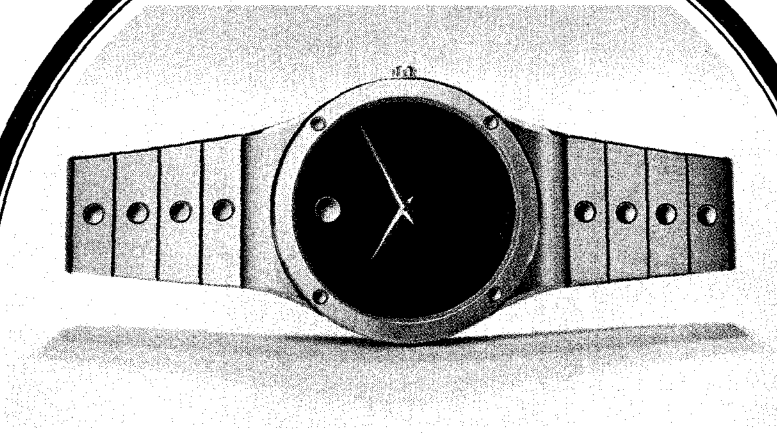

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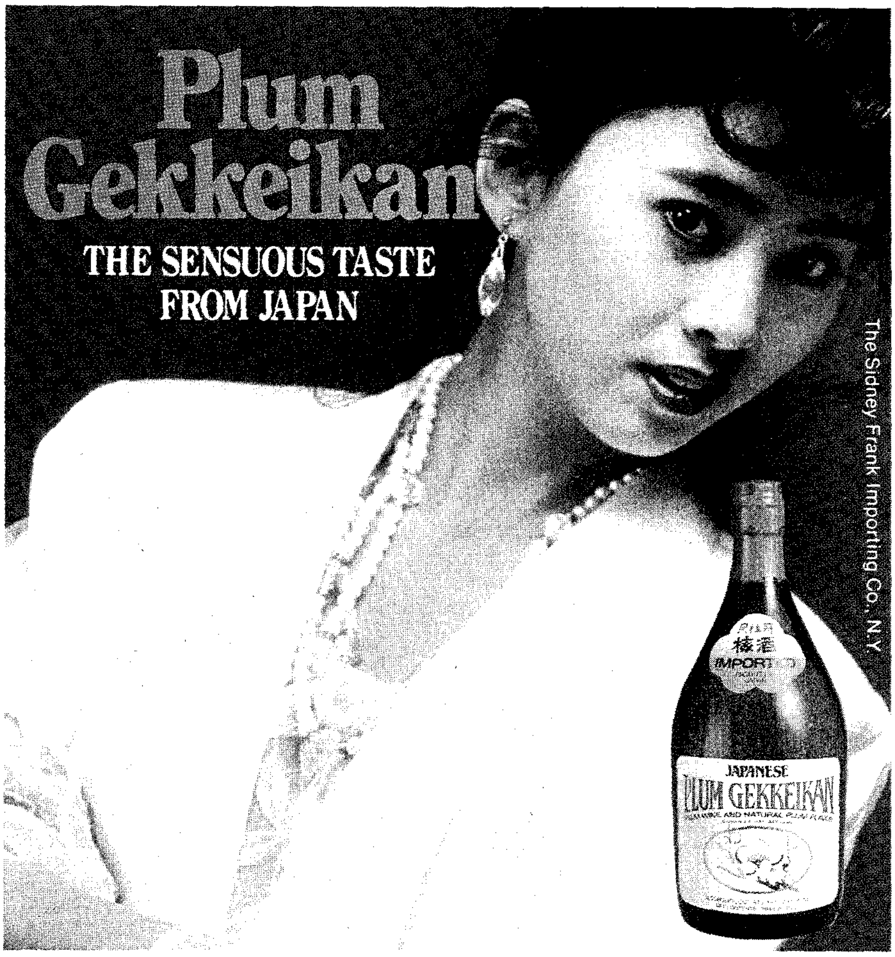
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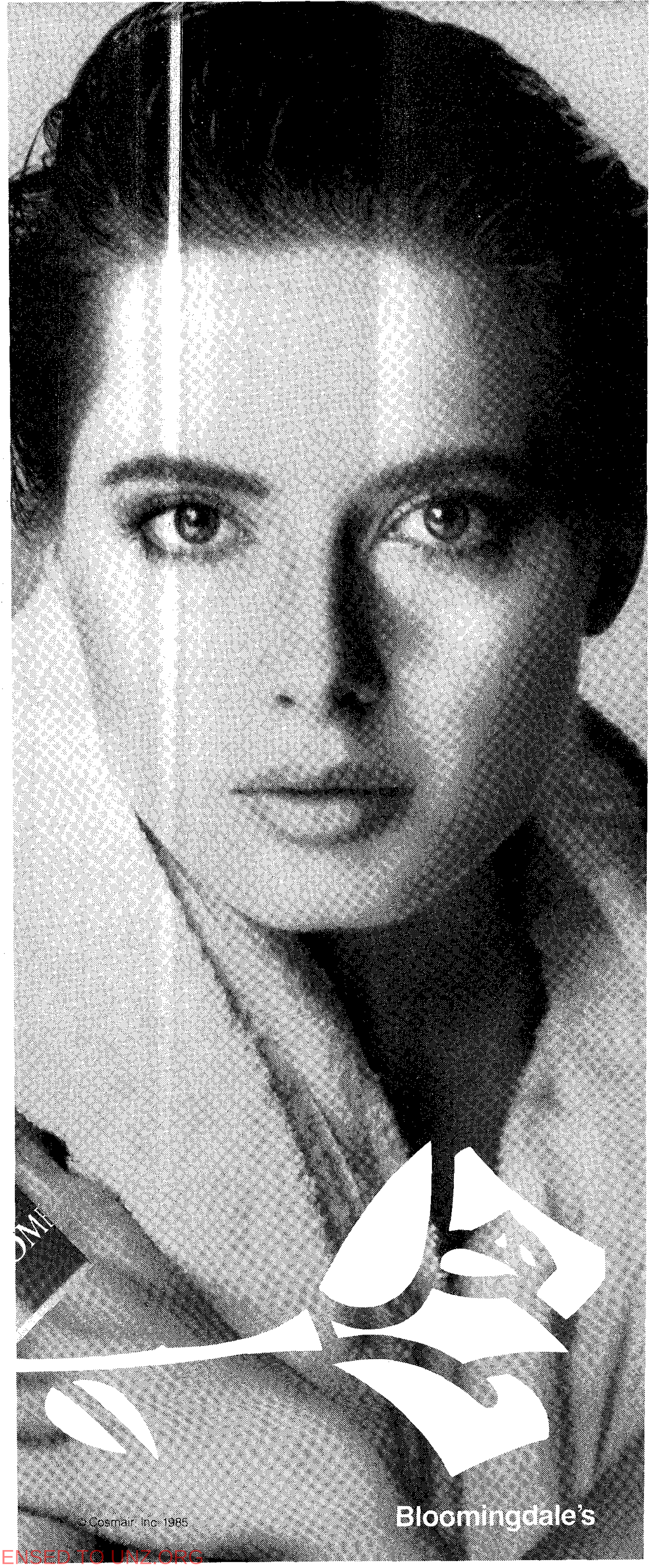

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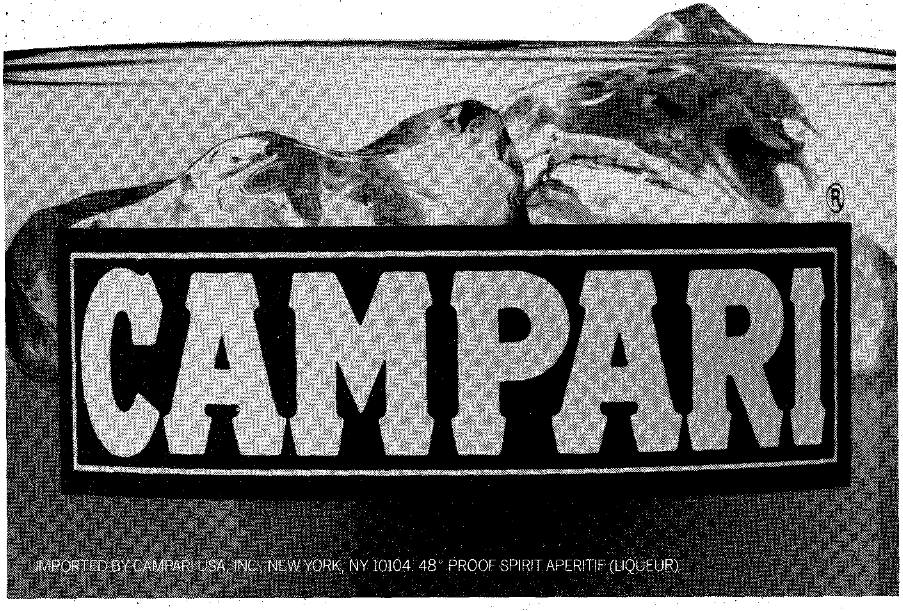

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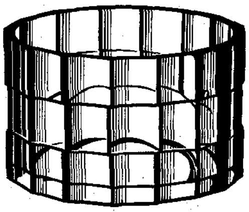

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# LETTERS

## Avoiding AIDS

THANK YOU FOR A VERY WELL WRITTE no-nonsense reckoning of AIDS and t dangers it poses (and the many more doesn't pose) ["The Last Word on Avoi ing AIDS," by Janice Hopkins Tanne, O tober 7]. Just one thing set my blood bo ing, and it was the remark made by D Helen Singer Kaplan. She boldly asse that gay people oppose the ELISA te because we are irresponsible Typho Marys hell-bent on having wild sex a spreading AIDS. I'd like to inform D Kaplan that among gay men in Manh tan the incidence of other sexually tra mitted diseases has dropped 60 perce since the beginning of the AIDS cris among straights, it has remained co stant. Obviously, she is more interest in spreading homophobic misinform tion than in sticking to the facts.

*Stephen De Frances*
Brookl

HURRAH FOR DR. KAPLAN! IT'S ABO time someone spoke out for the rights the general public. We hear a great de from the gay community about how one is doing enough for AIDS victin Gays would certainly further their cau if they would explain what they are doi to prevent the spread of this disease. F instance, isn't their argument agai blood tests out of touch? Loss of jobs hardly commensurate with loss of life

*Mary El*
Manhatt

I AM CONCERNED THAT JANICE HOPKI Tanne's article may mislead the pub into believing that intravenous-drug u is a habit that can be easily changed. have learned that drug abuse is rar something "that people can contr Narcotics addiction in New York Cit responsible for a significant number AIDS cases. The terrible shortage of n cotics-treatment services in the city c tributes to this crisis. Methadone main nance programs, drug-free residen centers, and inpatient detoxification p

## Lauren Interview

LAST WEEK'S INTERVIEW WITH RALP Lauren should have carried this cred it: Copyright © 1985 by Barbarale Diamonstein. Excerpted from *Fash ion: The Inside Story,* to be publishe by Rizzoli International in Novembe 1985.

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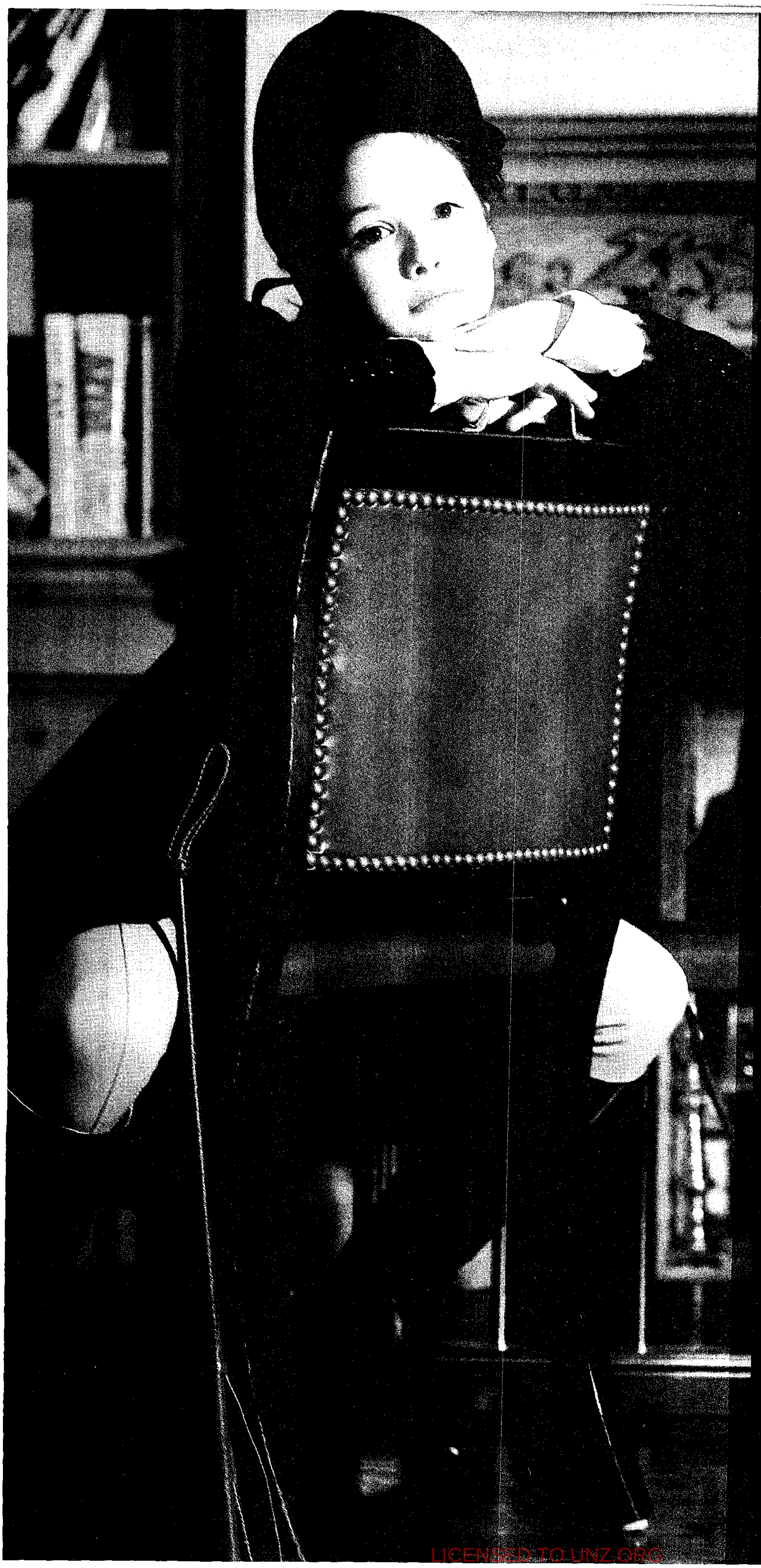

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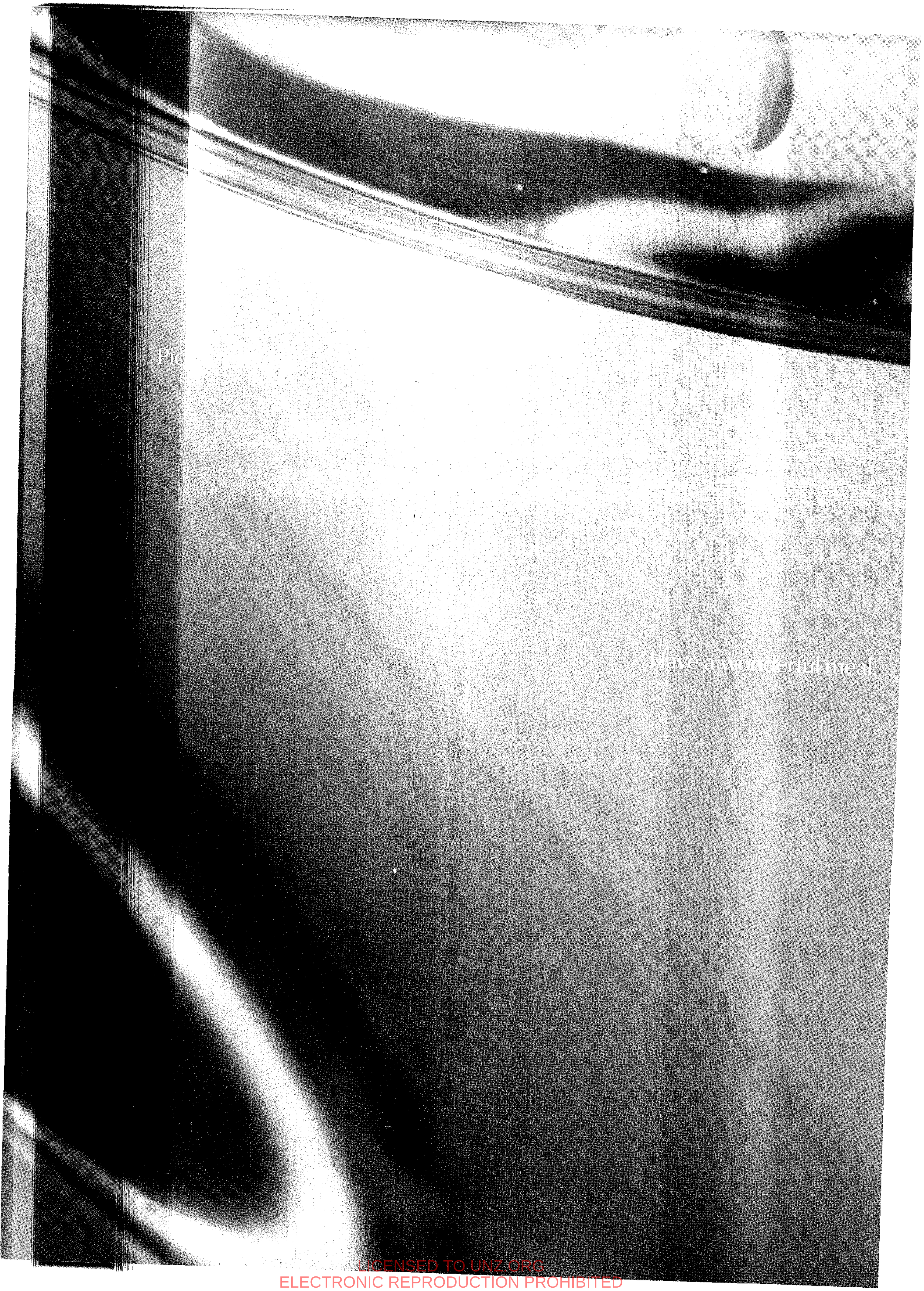
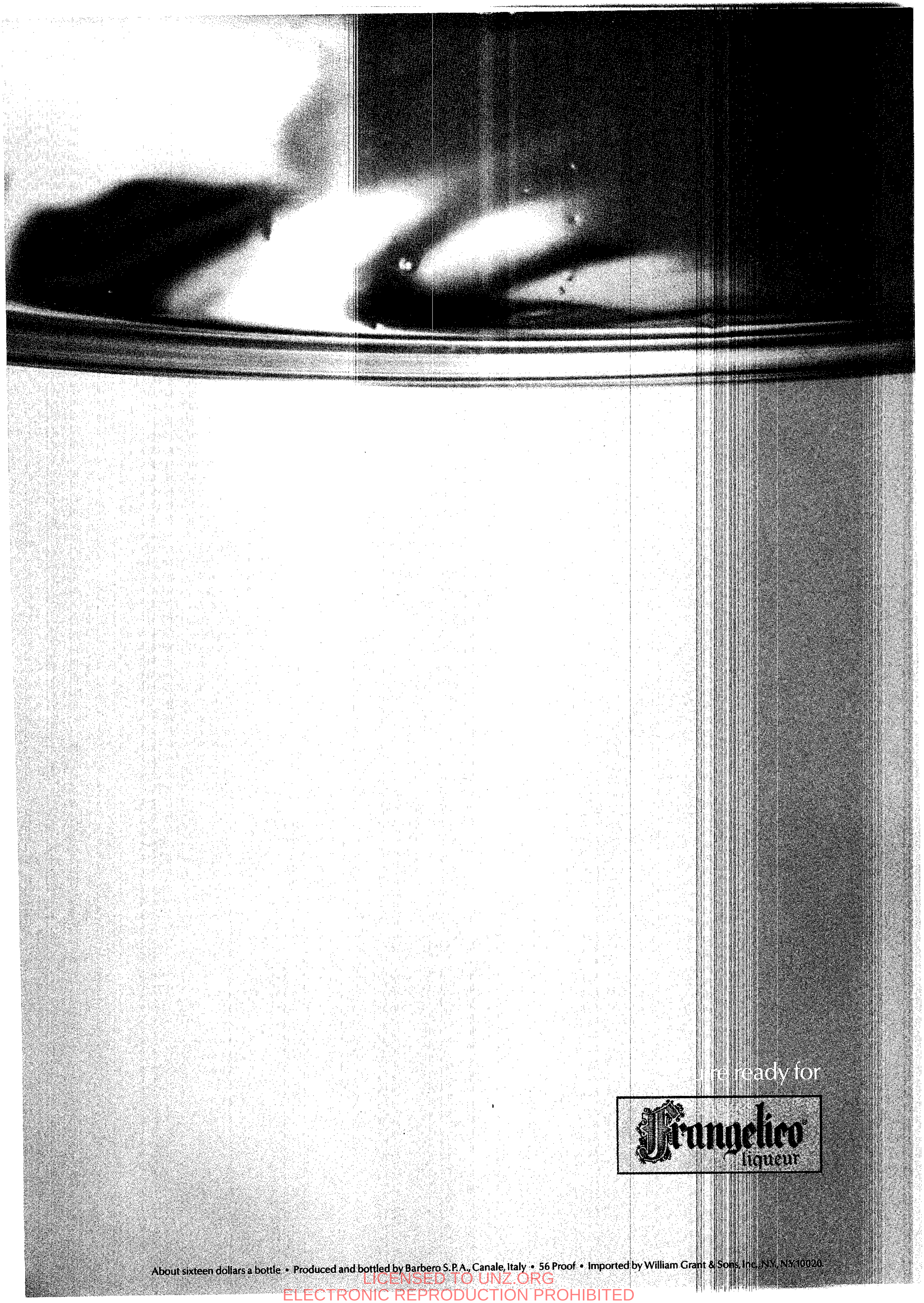

Pic
Have a wonderful meal.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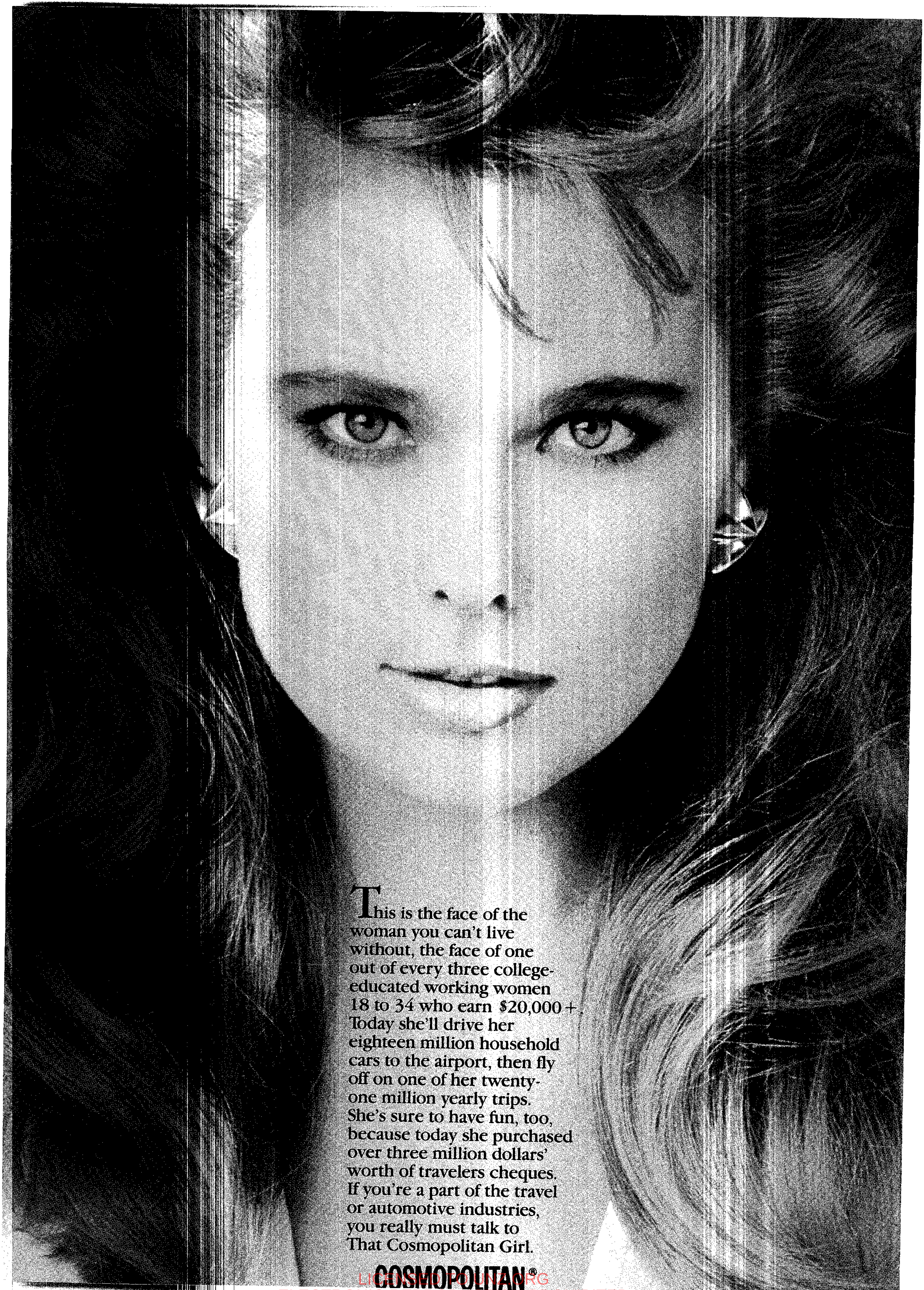

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grams have extensive waiting lists. Addicts who voluntarily seek treatment are orced to continue their heroin use for several months, until a place in a treatment center becomes available.

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*Nina P. Peyser*
Beth Israel Medical Center
Manhattan

ANICE HOPKINS TANNE QUOTES DR. Dean Echenberg as saying, “We tell anyone who’s had a homosexual male expeience within the past seven years to conider himself infected with the AIDS irus.” This is presented as fact, but it is only an opinion, despite the doctor’s credentials. Such a sweeping generalization ails to take into account the many facors involved in the disease’s transmision. And it will only add to the public’s pprehension and fear, both still largely nfounded.

*Paul J. Gillespie*
Manhattan

S A PRISONER IN THE NEW YORK STATE orrectional system, I found that Janice Hopkins Tanne’s article increased my orries as much as it allayed my fears. rison populations are composed of an nordinately high percentage of risk roups—former or present intravenousrug users and homosexuals. Prisoners re uniformly denied access to all of the erilizing agents available to civilians—ven hot water. If there is any risk of conmination from casual contact, prisons e the places in which the disease will read most rapidly. A closely kept seet is that many prisoners have already rished from AIDS, although their aths have been attributed to the other seases that AIDS brings on. The AIDS ise is of concern to prisoners and frontne corrections personnel alike. The ne is right for public scrutiny of the pontial spawning ground of this eighties idemic.

*Thomas Eddy*
Stormville, N.Y.

### hedding Light on Farrakhan

REE CHEERS FOR MICHAEL KRAMER’S The Charmer’ ” [“The National Inter.,” October 7]. Kramer shed some eded light on the comings and goings Louis Farrakhan. Without Kramer’s pressive journalism, Farrakhan’s true ry might never be told. I was aware of rrakhan’s political views, but I was aplled to discover how severe they are, d even terrified to learn of the support has obtained from Muammar Qadaffi. Reading up on Farrakhan, one realizes at his beliefs are very similar to those of

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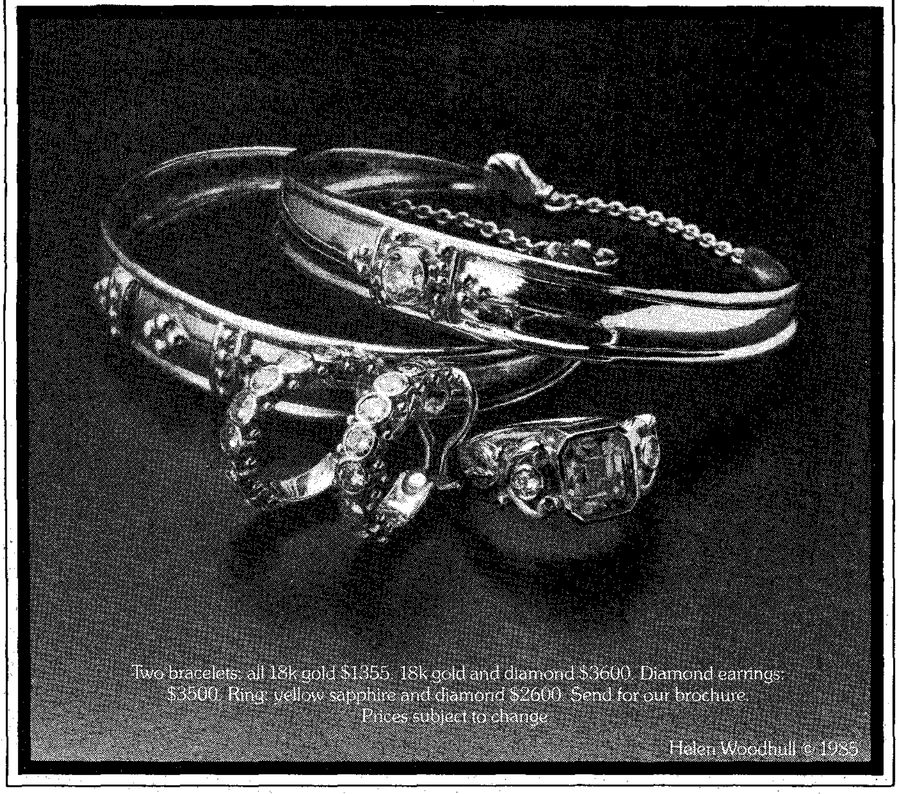
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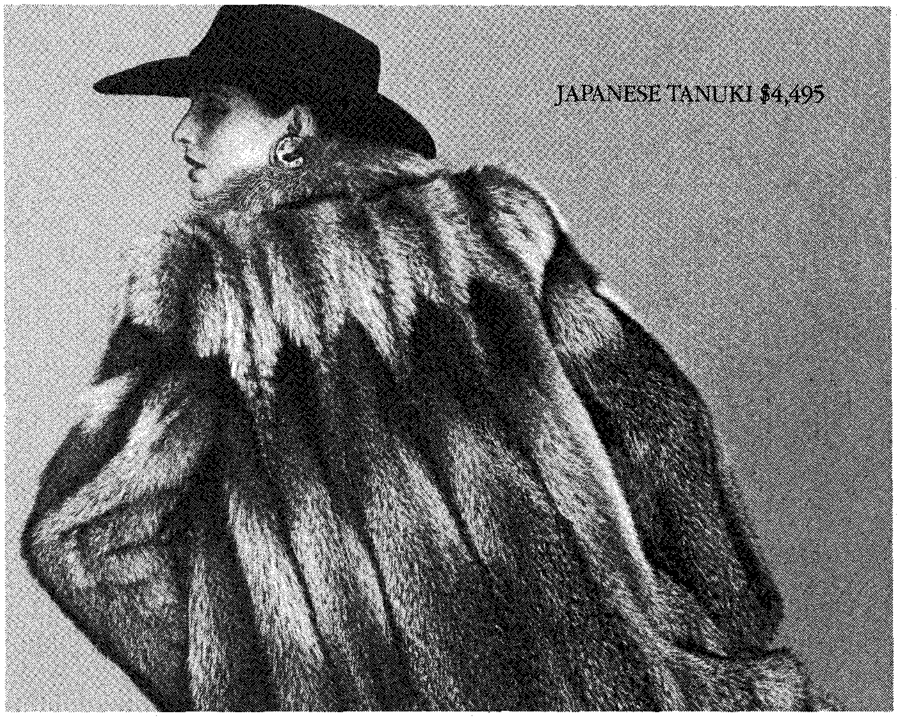

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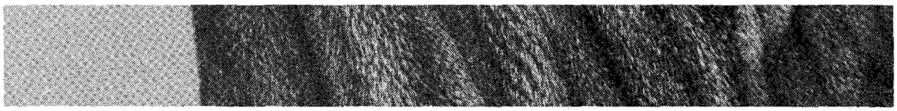

the KKK. He merely substitutes a different people as his prey. If the KKK were to announce a large rally at Madison Square Garden to "spread the word," would they receive the same blanket acceptance that Farrakhan and his disciples did? Surely anyone who advocates a race war cannot be given any credibility by anyone of intelligence. Farrakhan should pick up the pieces of his racist ideology and go home.

*Lisa Gershor*
Manhattan

LOUIS FARRAKHAN IS AN EXTREMIST, AND we have a right to be offended by him. Fortunately, he is of no consequence: His following is small; his weapon is his oratory. His message is that blacks continue to suffer from widespread discrimination. And he is correct. One need only look at the appalling economic and social degradation that blacks suffer in New York to understand why Farrakhan can fill the Garden.

Try to understand, Mr. Kramer, that i we remove the cause of black suffering we will have done much to reduce the size of Farrakhan's audience. Take note too, that Rabbi Meir Kahane attract equally large audiences to his fund-raising meetings held here in the Unite States.

*Eugene B. Crow*
Singer Island, Fla

### AIM's Independence

I WAS VERY DISAPPOINTED BY SHARO Churcher's feeble attempt to smear Dar iel James in her July 29 "Intelligencer column ["Sex and the Sandinistas: A Official Attack on U.S. Reporters?"]. It i absurd to suggest on the basis of the nor evidence she marshaled that James an the *Accuracy in Media Report* were con duits for an official criticism of reporter in Central America.

The fact that Ambassador Otto Reic had commented on the conduct of som American reporters in Nicaragua was n secret, since he made those comments t a group of journalists. I read about it i the newspapers. I knew that the Ne York *Times* and the Washington *Po* were not likely to follow up on Reich comments and investigate the situatio Journalists don't investigate each other

When I learned James was making trip to Central America, I asked him t do an article for the *A.I.M. Report* on th American journalists in Managua. I neve discussed this project with Ambassado Reich or anyone else in the U.S. govern ment. I thought it was a good story, albe one that most media would shun. Regre tably, Churcher never asked me how came to be published.

*Reed Irvi*
Editor, *A.I.M. Repo*
Washington, D.

Breakouts?
Finally...
A Clear Solution.

Breakouts. Blemishes. Problem skin. These are the signs that signal it's time to re-think the most basic step in skin treatment: cleansing. Gentle, thorough removal of surface impurities, excess oil secretions and makeup — twice daily — is vital to a clear complexion.

**Clarins recognizes the causes.**
Improper or overzealous cleansing can actually contribute to the build-up of surface impurities. Soap, for instance, can start a see-saw effect: upsetting skin's natural moisture balance and triggering sebaceous glands to produce even more oil. Add the contributing factors of makeup and pollution . . . it's no wonder clogged pores and breakouts result.

**Clarins is the Problem-Solver.**
The importance of cleansing gently, without disturbing skin's moisture/pH balance is essential to beautiful skin. That's why Clarins developed water-responsive cleansing care to purify, revitalize and moisturize skin while carefully respecting its delicate balance. These are treatments to be valued as natural "beauty caretakers," formulated with the gentlest of plant extracts. For even the most sensitive skin. Dermatologically and allergy-tested.

**Clarins Gentle Foaming Cleanser — especially for "water-lovers."**
This light emulsion lathers to a bubbly foam to provide the clean feeling of water cleansing — without water's drying effects. Natural ingredients work to neutralize hard or soft water (helping to avoid dulling deposits), while maintaining skin's pH balance. It combines coconut oil, to gently cleanse, with four special plant extracts (jojoba and hazelnut oil among them) to soften, protect and maintain skin stability after cleansing.

**Clarins Purifying Plant Facial Mask clearly refreshes radiance.**
Ensure beautiful skin with the extra benefits of this gentle purifying mask, used two or three times each week. Formulated with natural plant and fruit extracts, it helps to eliminate surface impurities, refine skin texture, and moisturize. Within minutes, skin takes on a fresh, radiant glow. The perfect mini-facial treatment, for all skin types.

**Clarins Skin Care Specialists offer personal beauty advice.**
Consult with our Specialists to find answers to your personal beauty needs. And, receive a sample selected just for you from Clarins face, bust or body treatments.

CLARINS
PARIS
Masque Purifiant aux plantes
Purifying Plant Facial Mask
with plant extracts
CLARINS
PARIS
Doux Nettoyant Moussant
"Peau Saine"
Gentle Foaming Cleanser
"For a Pure Skin"
with plant extracts

| | |
|---|---|
| Gentle Foaming Cleanser | • Gently cleanses and purifies facial skin<br>• Maintains moisture/pH balance<br>• Neutralizes the drying effects of water<br>• Softens and soothes the epidermis |
| Purifying Plant Facial Mask | • Gently purifies and revitalizes<br>• Refines and moisturizes the epidermis<br>• Helps eliminate surface impurities<br>• Provides renewed radiance in minutes |

CLARINS
PARIS

THE PROBLEM-SOLVER IN SKIN CARE. PREMIER IN FRANCE!

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| **WEST GERMANY, SWITZERLAND, THE NETHERLANDS** | Economy<br>**$ .79**<br>6pm–7am | Discount<br>$1.00<br>1pm–6pm | Standard<br>$1.32<br>7am–1pm |
| **JAPAN, AUSTRALIA** | Economy<br>**$1.02**<br>3am–2pm | Discount<br>$1.29<br>8pm–3am | Standard<br>$1.70<br>2pm–8pm |
| **HONG KONG, NEW ZEALAND** | Economy<br>**$1.02**<br>11pm–10am | Discount<br>$1.29<br>10am–5pm | Standard<br>$1.70<br>5pm–11pm |
| **VENEZUELA** | Economy<br>**$ .74**<br>10pm–7am | Discount<br>$ .92<br>1pm–10pm | Standard<br>$1.22<br>7am–1pm |

*Average cost per minute varies depending on length of call. First minute costs more; additional minutes cost less. All rates are for calls dialed direct from anywhere in the continental U.S. during hours listed. Add 3% federal excise tax. Call our toll-free number for further information or if you'd like to receive an AT&T International Dialing Directory **1 800 874-4000.**

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NEW YORK

# INTELLIGENCER

BY JEANIE KASINDORF

**ROSENTHAL NEWS...*NEWSWEEK* FACE-LIFT...MARATHON WOMEN...THE WHITNEY SIEGE**

## *TIMES* TOPICS: A COLUMN FOR ABE?

A source close to New York *Times* publisher Punch Sulzberger has told *New York* that *Times* executive editor Abe Rosenthal will probably become a columnist for the paper when he reaches retirement age in May 1987. For the past several weeks, a rumor has been heating up around the *Times* newsroom that Rosenthal has cut a deal with Sulzberger to stay on as editor beyond the *Times*'s mandatory-retirement age of 65. But the source says Rosenthal is likely to follow the pattern set by James Reston, who, upon retiring as executive editor at 65, continued at the paper, writing a twice-weekly column.

Asked about the report, *Times* spokesman Leonard Harris said, "If Mr. Sulzberger and Mr. Rosenthal have discussed Mr. Rosenthal's future, they have not shared that conversation with me."

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## *NEWSWEEK*'S NEWEST NEW LOOK

Two of the nation's three news magazines—*Newsweek* and *U.S. News & World Report*—are working on new designs, and it looks as if *Newsweek* will finish first. After six years in search of a new look, *Newsweek* has come up with a design that reportedly pleases everyone from owner Kay Graham on down. Over the years, *Newsweek* has rejected efforts by Milton Glaser, Tom Lunde, and Robert Priest. The design Graham and editor-in-chief Rick Smith hope to introduce around Thanksgiving is by former *New York* and New York *Times* art director Roger Black.

The Black design includes a new typeface, a new cover treatment, and a *Newsweek* logo redrawn by Oakland, California, type designer Jim Parkinson, who redesigned the logos for *Rolling Stone, The New York Times Magazine, The New Republic,* and *US*. Parkinson describes the new *Newsweek* logo as "not outrageously different, but definitely different." For two weeks, the staff will close two issues at once—the regular issue using the old design, and a test issue using the new one.

Beyond developing the new design, Black and his staff hope to convince Smith and *his* staff to use bolder photographs. Some weeks ago, the photo department tried—and failed—to talk the editors into running an Annie Leibovitz shot of Sting, his body nude and covered with mud.

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## CHICAGO'S GOT NEW YORK RUNNING

With just a week to go before next Sunday's New York marathon, organizer Fred Lebow has signed up two more women runners with times of under 2 hours 30 minutes. That raises to seven the number of world-class women runners in the race. The only other marathon to have that many women with times of under 2:30 was last year's Olympic women's marathon in Los Angeles.

Lebow is trying to get as many world-class women as possible in order to challenge Chicago, which signed up world-record holder Ingrid Kristiansen and Olympic gold medalist Joan Benoit for its marathon, which was held last Sunday.

## WESTWAY, HO AT THE WHITNEY

Whitney Museum director Tom Armstrong and architect Michael Graves will shortly face more than a battle of styles over the museum's controversial plans to expand. A coalition of Upper East Side neighborhood groups that formed to block the addition has hired the same law firm that helped win the decade-long fight over Westway.

Berle, Kass & Case, one of whose founding partners, Albert Butzel, worked on the striped-bass issue in the Westway debate, has been retained by the Ad Hoc Committee to Save the Whitney, the 75th Street Block Association, and the co-op board of 35 East 75th Street. Those groups, together with the Friends of the Upper East Side Historic Districts, held their first major organizational meeting last week in the Lenox Hill Hospital auditorium to discuss how to raise funds and organize volunteers for the protest campaign.

"There's a lot of concern about what this building will do to the character of the neighborhood," says Chuck Warren, an attorney with Berle, Kass & Case. "It will be over twice the height of the existing museum and will become a dominant presence in the whole area."

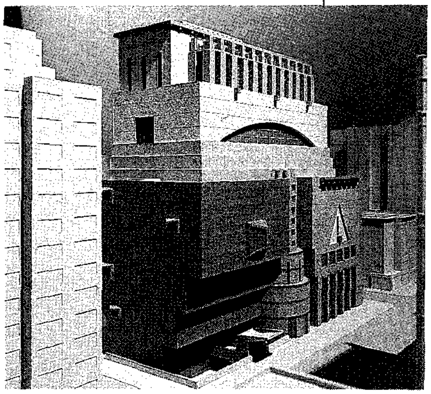
……

## TOP PLANNER: PLANNING AHEAD?

Is City Planning Commission chairman Herb Sturz planning for a new job? Sources close to City Hall say that he is, and that he may be out of his office by spring.

Sturz has just released

**ROSENTHAL**

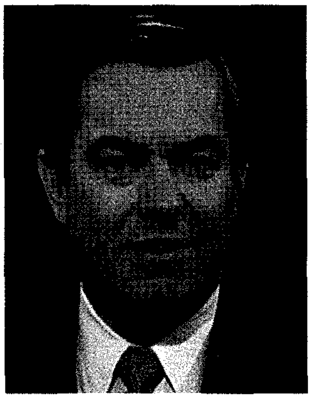


**THE WHITNEY MODEL**

**NEW YORK'S MARATHON**

Photographs: top, New York *Times*; center, Dan Cornish/ESTO; bottom, Norcia/Outline.

## *E.T.* TOMORROW...PAUL NEWMAN REPRISE...THE SAGA OF JESSE...ANOTHER NADER RAID



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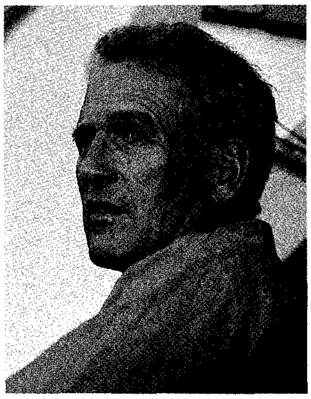
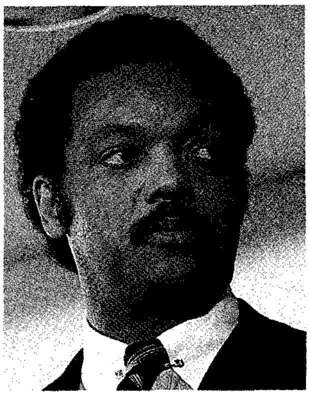


NEWMAN



JACKSON

*Plans, Programs and Policies: 1980–1985,* a handsomely produced, 100-page book extolling the accomplishments of the planning commission under his leadership. The report, which cost the city $7,780, is the first of its kind ever issued by the commission. Is there a connection to Sturz's rumored departure? "Of course not," says the chairman. "I have no plans at this time, but one day these rumors will be true. Because one day we all leave."

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### TOUGH TEST FOR *E.T. MAGAZINE*

When Simon & Schuster chairman Dick Snyder returns from the Frankfurt Book Fair this week, the results of a reader survey on S & S's prototype of *Entertainment Tonight Magazine* will be waiting. Snyder will use the information from the week-long test, which ended October 7, to decide whether to give editor Harriet Fier the go-ahead to launch the company's first consumer magazine.

The 112-page prototype, which has a portrait by Annie Leibovitz of Jessica Lange on the cover, was handed out in shopping centers and supermarkets, primarily to women. If their responses persuade Snyder to approve the project, *Entertainment Tonight Magazine* will be on the stands in selected cities by spring.

### BILL KURTIS GETS PUSHED

Trouble seems to follow newscaster Bill Kurtis wherever he goes. Jesse Jackson's Operation PUSH has organized a boycott of Chicago's WBBM-TV because the CBS-owned station took a black anchorman off the air to make room for Kurtis after the *CBS Morning News*–Phyllis George debacle.

Kurtis, who had been at WBBM before moving to CBS in New York, went back to his old station last month. When he returned, WBBM had to pair him with one of the two co-anchors who were already on the job—Harry Porterfield, a black who had been Kurtis's co-anchor in the old pre–New York days, or Don Craig, a white newsman who was hired as Porterfield's co-anchor when Kurtis left the station for the *Morning News.* The station ultimately picked Craig.

Although Porterfield was offered a variety of jobs on other news programs at the station, he turned them all down and went to work instead as a general-assignment reporter at the competing ABC/Cap City–owned WLS. Operation PUSH has been picketing WBBM ever since and, in what it is calling Operation PUSHbutton, is now demanding that Chicago's viewers switch to other channels.

—LISA DE MORAES

……

### PAUL NEWMAN, SON OF THE HUSTLER

After trying for several years to put together a deal for a sequel to *The Hustler,* Paul Newman is finally ready to star again as pool-hall hustler Fast Eddie Felson. This time, he will be directed in the role by Martin Scorsese. The script, called *The Color of Money,* started out at Fox, then moved over to Columbia, where it was put into turnaround. It has now been picked up by Disney's Michael Eisner, who has signed Tom Cruise to star with Newman. Shooting on the sequel to the 1961 film is scheduled to begin in January in some yet-to-be-chosen location.

### JESSE JACKSON PEDDLES HIS BOOK

Now it's Jesse Jackson who has jumped on the memoir bandwagon. Jackson was in town early this month holding court with publishers at the elegant Fifth Avenue apartment of agent Swifty Lazar. After meeting with several editors, Jackson signed on with Simon and Schuster's Michael Korda, who says it's too early to discuss details of the book. "I have to talk to Jesse first," he says. Although Korda won't discuss the amount he agreed to pay Jackson, one publishing source says Lazar was asking about $350,000.

This will be Jackson's second try at writing his memoirs. In 1973, before the days of political-memoir superdeals, Jackson received a $25,000 advance from Viking. As of last year, Jackson still hadn't done the book. Viking's Victoria Meyer says that the contract has been "amicably" canceled.

……

### GM CALLS BACK RALPH NADER

Guess who's talking to Ralph Nader for a book the consumer advocate is writing on American corporate leaders? Top management at General Motors, the same company Nader savaged in his 1965 book, *Unsafe at Any Speed.* Although GM chairman Roger Smith would not meet with Nader, several other GM executives did talk on the record about Smith and the car business.

Nader says he thinks the executives agreed to do the interviews because "their curiosity triumphed over caution." Felix Rohatyn puts it another way. "Why should I refuse Ralph Nader?" he says. "That would be a cowardly thing to do."

Photographs: top, Ken Regan/Camera 5; center, Gamma-Liaison; bottom, Ansin/Gamma-Liaiso

Energy. Release it and discover a more beautiful body. Smoother, firmer skin. More appealing contours. That's the time-honored Oriental insight behind Shiseido's luxurious new system of total body care. Combining traditional herbal extracts, shiatsu massage techniques and the benefits of the world's most advanced skin care technologies, Essential Energy Body Care cleanses, tones, moisturizes...releases new energy. Because energy is the very essence of beauty.

THE ART OF THE BODY
SHISEIDO ESSENTIAL ENERGY BODY CARE

SHISEIDO

Lord & Taylor
NEW YORK

## On Madison Avenue/Bernice Kanner

# JEEP CHIC

**IMAGE ADVERTISING:** *The new Jeep Comanche moves through an eerie fog.*

## Move Over, BMW

I SUPPOSE IT SHOULDN'T COME AS ANY surprise, what with G.I. Joe perennially among America's top toys, that Jeeps, those once-lowly military vehicles, have become status wheels. Now they nestle at night next to BMW's, Mercedeses, and Audis; indeed, they're selling faster in the suburbs (where they're ubiquitous) and the cities than in the rural plains and canyons of America. In 1985, the Jeep is a car with cachet.

Well, maybe a more accurate term would be "truck with cachet" or "sport utility vehicle with cachet." The industry classifies the Jeep as a truck, whether it's an open-air "civilian," or "classic," Jeep (the CJ-7, CJ Renegade, or CJ Laredo), an enclosed model that resembles a station wagon (the Cherokee, the Wagoneer, or the Grand Wagoneer), a pickup truck with a cab and a cargo box for hauling (the J-10 or the J-20), or a midsize pickup (the about-to-be-launched Comanche).

Call it a truck, call it a car—the Jeep's in the big leagues now, right up there with the Ford LTD, Chevrolet Camaro, and Honda Civic. And this was a record year: 161,000 Jeeps were sold in the 1985 model year—16 percent more than in 1984. Next year, sales are expected to jump 24 percent, to 198,000. Knowing none of this but attracted by its—what shall I say?—*essence,* I went shopping for a Jeep.

So, it seems, has all of America. "The economy has a lot to do with Jeep sales," says David Kerr, advertising and market-planning director for the American Motors Corporation, which is parent to the Jeep Corporation. "More and more people are buying Jeeps as gentlemen's cars, second vehicles, or weekenders. That is, more and more are being bought with discretionary income.

"People are warming to the Jeep's utilitarian qualities. I mean, these cars can be lifesavers where weather is drastic, and they're very popular in scenic areas. But the truth is, most CJ and Cherokee owners take them off the highway very little—our research indicates perhaps 5 to 10 percent of the time.

"In the real world," Kerr continues, "people are driving these Jeeps just like passenger cars. The attraction, other than function, is that a Jeep brands its owner as an outdoorsman, a rugged individualist, a macho Marlboro man. [Only 10 to 15 percent of Jeep buyers are women.] The Jeep has become almost a cult car, the way it was in the late 1970s." (Jeep's previous best year was 1979, just before the economy took a dive.)

"The Jeep is a one-of-a-kind vehicle that suddenly everyone is deciding he ought to own before he dies," adds automotive expert David E. Davis Jr., formerly editor and publisher of *Car and Driver* and now editor and publisher of the soon-to-be-introduced *Automobile Magazine.* "Jeeps have become broadly successful, with many of them so gussied up—the radio and air-conditioning are as good as those in standard passenger cars—that taking them to the wilderness is like camping in the Plaza Hotel. The only problem with them is quality control. Many seem to have some difficulties—minor glitches, superficial fit-and-finish problems."

The "difficulties" are not severe enough, however, to keep Jeeps languishing on the lot. In fact, their performance, together with the successful launch of the Renault Alliance (Renault owns 46.4 percent of AMC), has reversed the fortunes of long-struggling American Motors. Lee Iacocca may boast about Chrysler's comeback, but AMC appears to have one-upped him: After fourteen consecutive quarters of losses, AMC made a profit last year—with no government bailout.

Back in World War II, the Jeep, designed and built by the automotive company Willys Overland as a do-it-all-for-the-military vehicle, certainly did it all. It carried troops, supplies, the wounded, and mounted recoilless rifles; it towed trailers; it parked airplanes; it served as a command car; it even made do as a chaplain's altar in the field. The troops called these khaki-colored general-purpose vehicles GP's; spoken quickly, those initials sounded like "jeep," and that's how the name came about.

After the war, Willys Overland (which saw the car's potential in ranching and agriculture) registered the Jeep trademark. In the 1950s the Willys Overland Company was sold to Kaiser Industries. American Motors bought Kaiser's Jeep division in 1970. (LTV now owns the division that produces Jeeps for the military. Fifteen years ago, Jeeps weren't the chic symbols they are today. Back then, annual sales hovered around 30,000.

But back then, the Jeep was merely a workhorse; today, a very civilized car has been assembled behind its funky façade And, these days, the automotive magazines are paying respectful attention: In 1984, the three major four-wheel-drive magazines declared the Cherokee the four-wheel-drive car of the year. (No other four-wheel-drive car has ever won all three awards.) The Cherokee, *4-Whee & Off-Road* magazine raved, "left u convinced that Jeep not only wrote the book on FWD, but rewrote it as well.' And in 1984, Jeep came in for even more praise: *Four Wheeler* was highly impressed with the J-10's "comfortable

Photograph by Fortr

At Herald Center you'll discover a whole new style of shopping. Our 60 specialty shops showcase the latest in American and European fashion. Fragrances. Unique gifts. Gourmet foods. And so much more. Our restaurants and eateries serve up your favorite cuisines from breakfast till dinner. We even have the city's only working indoor carousel. So come to Herald Center, where shopping is just your style.

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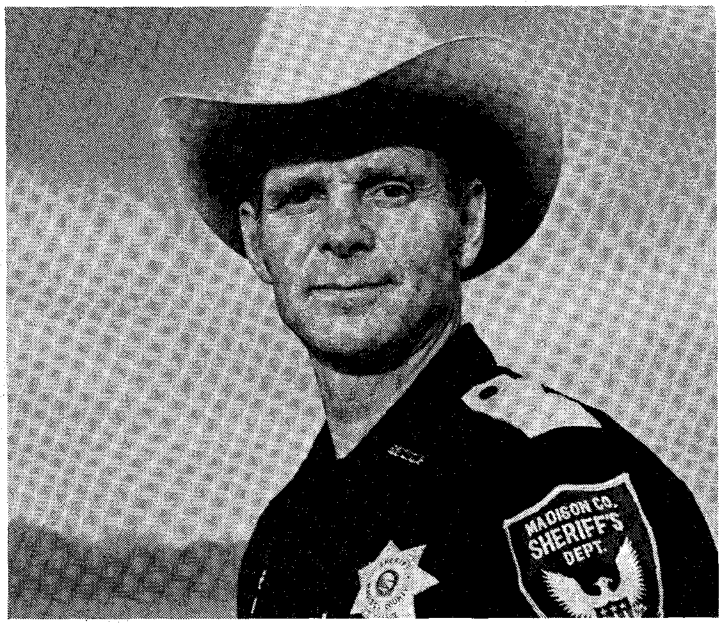


How the lonesome lawman tracked down the mountain outlaws.

Last year, outlaws kidnapped a woman, killed her would-be rescuer, then fled into the Montana mountains.

Along came Sheriff Johnny France, who lived out an improbable Tale of the Wild West that appears in the October Esquire.

It's an issue filled with features of interest to the law-abiding and affluent. And a good indication of why, in the first half of 1985, Esquire added five times as many ad pages as any other major men's magazine.

Esquire

The Monthly Celebration Of Man At His Best.

seats, leather-wrapped steering wheel ... power door locks ... remote-control sports car type rearview mirrors, the cruise control on the column, the sweeping hood that seems so lo-o-ng and absence of shifters on the floor."

And now there's the Comanche. It's the company's least pricey model (base sticker price for the two-wheel-drive version, $6,999), but it's the model AMC expects to be its real winner. The company claims that the Comanche is its first "state of the art product" in the two-wheel-drive market, a market that accounts for 75 percent of light-truck sales. These vehicles cost less than the more sophisticated four-wheel-drive trucks (Comanche is also available with four-wheel drive). The market for Comanche: men who'll use it in light construction, hauling, and farming, as well as for pleasure—to transport their motorcycles or surfboards, for example.

More than a year before the first Comanche rolled off AMC's assembly line this summer, the company began beating the drum for it—"to begin to whet the public's appetite," Joseph E. Cappy, executive vice-president in charge of operations for AMC, has said. Selecting a name for a vehicle is almost as importan as engineering its chassis. The AMC people compiled a list of hundreds of possibilities, including the names of a dozen North American Indian tribes, plus names of animals, reptiles, cities, mountains, and space-age objects. Eleven names made the finals, where they were tried out on a couple of hundred compact-pickup owners and potential buyers around the country. "Comanche," which tied in well with "Cherokee"—a name introduced by AMC a decade earlier—excelled in terms of appropriateness and memorability; it conveyed a craggy, off-road image. "The Comanches were grea hunters and warriors, expert horsemen very agile, and highly mobile," say Cappy. "They traveled great distance over all types of terrain, and in all kind of weather. The Jeep Comanche will do exactly the same." Runner-up name were Renegade, Commando, Wrangler and Honcho.

Choosing a name was just part of the painful process. Coming up with advertising that stood out was another part, fo each year $200 million is spent on calling attention to pickup trucks alone. Most o the advertising for pickups and sport-utility vehicles relies on the traditional elements: vignettes of pretty women and/o campers and/or the "hero" plowing through woods and/or pulling the competitor over a stream, to upbeat music.

But Comanche has enrolled in the advertising school of intrigue first established so deftly by Apple's Macintosh campaign in January 1984: It is nighttime. An enormous moon glowers in the sky. The fog is thick enough to slice

Crickets chirp. The camera zooms to a railroad crossing. Ringing bells are heard above the other eerie sound effects. A train chugs by, stops, backs up. The engineer and crew disembark, and, lanterns in hand, incredulous, poke around the truck, which the bizarre lighting makes look otherworldly.

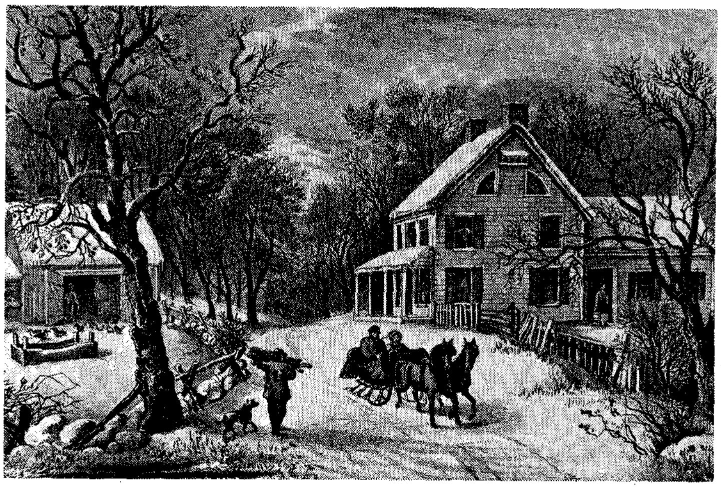
There are no words until the end, when a voice (that of actor Richard Crenna) announces matter-of-factly, "There's a new truck on the road. It's called Comanche. It's built by Jeep, and it's worth a look." That's all. Nothing about the Quadra-Link suspension, Uni-Frame construction, fuel-injected or turbo-diesel engine. Nothing, in fact, save intrigue and theatrics.

It is, in no uncertain terms, image advertising—like Marlboro's solitary cowboy. It's unusual in the car world to have virtually no words in ads—but not so unusual for Jeep. Most of its other commercials show a Jeep in action (say, driving through the surf) followed by a single line of copy: "Only in a Jeep."

Research concluded that the Jeep name had enormous credibility and bespoke dependability, durability, and ruggedness, says Kerr. "We had looked at all the other classic themes, but ultimately decided that we didn't need the usual singing, running through the mud, and jumping up and down, as long as we had the Jeep." The advertising runs on network TV, the better to reach the universal audience of would-be Jeep owners. "Universal" is not much of an overstatement: The average household income for families who own a Grand Wagoneer is $87,000; for the Comanche, it's expected to be $19,000. The prototypical purchaser for all Jeeps is a 25-to-49-year-old man with an annual income of $32,000; there's a 33 percent possibility he has attended college. The strongest market for Jeep is California, which accounts for some 20 percent of sales. Texas, Colorado, and, surprisingly, New York are other strongholds.

But Jeep's advertising is only part of what gives the vehicles their chic image. Other companies, too, are using Jeep vehicles in their ads "to help make a statement," says Kerr. Some of those companies: Wrangler jeans, Miller beer, Polaroid, American Airlines. A well-known country-and-western singer wanted to use one in his video (Jeep opted not to underwrite this); and last summer *Vogue* asked to substitute a Jeep for a Renault convertible in a high-fashion spread. (Kerr insisted that the Renault be used; he says the car needed the boost.)

As for that shopping expedition, I didn't end up buying a Jeep. The price tag on some models—loaded, the Grand Wagoneer, for example, creeps close to $20,000—sent me looking at conventional station wagons. Reverse chic can be pretty expensive. ▬



Romantic love isn't dead. It just needs a vacation.

The October Esquire covers the 31 best places in the world to be in love and on vacation.

Places that include Tahitian villages, southern steamers and the sort of New England inns that fill Currier & Ives prints.

That's one of many reasons why Esquire readers spend an average of over 2½ hours with each issue.

And why Esquire is one of the best places in the world to be an advertiser.

Esquire

The Monthly Celebration Of Man At His Best.

## The Bottom Line/Dan Dorfman

# RATING THE TIP SHEETS

### High-Priced Advice

SO WHAT DO YOU DO NOW, WITH THE DOW zooming to new highs? One thing for sure: Stay away from most investment newsletters. And many people are doing just that.

"You could hold a convention of new subscribers to the [newsletter] services in a phone booth," cracked Martin Zweig in a recent issue of his investment newsletter, *The Zweig Forecast.*

No wonder: The advice from many of these so-called investment whizzes is for the birds. In many cases, subscribers would be better off tossing darts. This is dramatically illustrated in a just-completed study that shows that the country's leading market letters—covering investments from stocks and bonds to precious metals and currencies—turned in one of their worst performances ever in the first nine months of the year. That was in a rising market, no less—up 12.4 percent, as measured by Standard & Poor's 500-stock index.

Of 122 portfolios representing the advice of 73 newsletters, 79 of them (65 *percent!*) underperformed the market. Worse, 22 percent—more than one in five—actually lost money.

These depressing statistics come from *The Hulbert Financial Digest,* a Washington, D.C., outfit that monitors how leading newsletters fare in their various market selections. The *Hulbert* analysis shows that many investors who heeded the advice of these "experts" have been butchered.

There are no definitive figures on how many people in this country buy investment newsletters; sources put the number at roughly 1 million. With the average letter running about $150 a year and many investors subscribing to more than one, the newsletter business's annual sales are pegged at somewhere between $150 million and $175 million.

But the number of subscribers is said to be shrinking. "A lot of [newsletter writers] tell me things are very depressed," says veteran Robert Gross of *The Professional Investor,* of Pompano Beach, Florida. "Many tell me they've been losing subscriptions." Gross attributes this trend to such factors as the lack of quality advice and the rapidly increasing appearance of financial experts on a growing number of financial TV shows.

Medical Techn
MYERS' FINA
Insi
VICKERS WEEKLY INSIDER REPORT
LaLoggia's
SPECIAL SITU
REPO
The Eco
The Economic Outloo
THE BU
Money
INVES
THE MARKET MANIA
ALL
Personal Finance
THE INFLATION SURVIVAL LETTER
RARE COINS ARE SPARKLING AGAIN

**THE PROGNOSTICATORS:** *A million Americans subscribe to investment newsletters. How good is the tipsters' advice?*

"People also seem to be zeroing in on the hottest letters—which means they're discarding the also-rans," he says.

Newsletters' track records over the past several years clearly show that you can't just follow the leader: Today's hot hand is often tomorrow's deadbeat—and yesterday's deadbeat is often tomorrow's wizard.

This year is a case in point. The top-performing newsletter in the first nine months, according to *Hulbert,* is the monthly *McKeever Strategy Letter,* of Medford, Oregon—up a sizzling 92.2 percent. Last year, though, when the S&P Index was up 6.1 percent, *McKeever* was down 13.3 percent.

Rounding out the list of the five top performers are *BI Research,* of South Salem, New York, up 75 percent; the *Medical Technology Stock Letter,* of San Francisco, up 43.3 percent; *Personal Finance,* of Arlington, Virginia, up 39 percent; and the *Investech Market Letter,* of Kalispell, Montana, up 30.2 percent.

Managing editor Jim Andrews of *The McKeever Strategy Letter,* which has about 3,600 subscribers and costs $195 a year, tells me the service is bearish at present on both stocks and bonds. Its negative stock-market view is based on very poor technical indicators and a sagging economy that's not meeting recovery expectations. Bonds are rated poorly because of the letter's expectations of higher interest rates. That's a contrary view; nonetheless, *McKeever* sees rates moving up because of stepped-up government needs to finance the budget deficit and the withdrawal of foreign funds from the United States in response to the lower U.S. rates. Precious metals (notably gold and silver) are thought to be bottoming out, though the letter isn't looking for any big gains soon. But for investors with patience, Andrews says, this is a good time to buy.

Many health-care stocks have run up sharply. But editor Jim McCamant, of the *Medical Technology Stock Letter,* rates four stocks as still "attractive buys": Amgen and Chiron in biotechnology; and Newport Pharmaceuticals and Imre, both of which have submitted products to the Food and Drug Administration for approval for use in the treatment of AIDS.

Last year, Joe "I'm the Greatest" Granville showed modest gains in his two portfolios in the *Granville Market Letter.* This year, though, the advice of "the greatest" was the worst in the survey: In the first nine months, *Hulbert* reports, Granville's two portfolios averaged a wicked 41.9 percent loss. Rounding out the worst performers are *The Option Advisor,* down 27.8 percent (last year it was number one, with a dazzling 95 percent rise); *High Technology Growth Stocks,* down 19.5 percent; *Tony Henfrey's Gold Letter,* down 19.3 percent;

Photograph by David Kelley.

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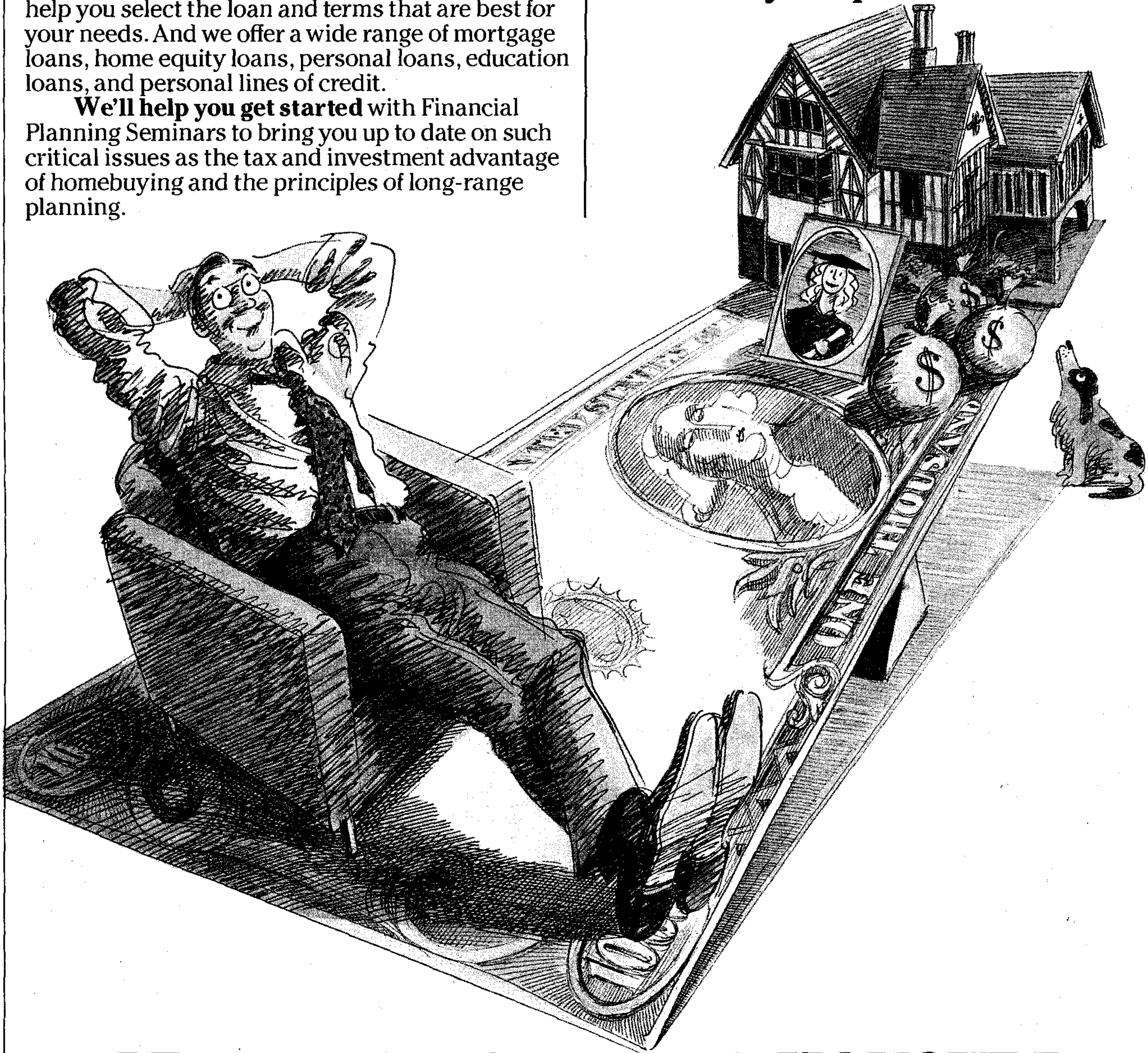

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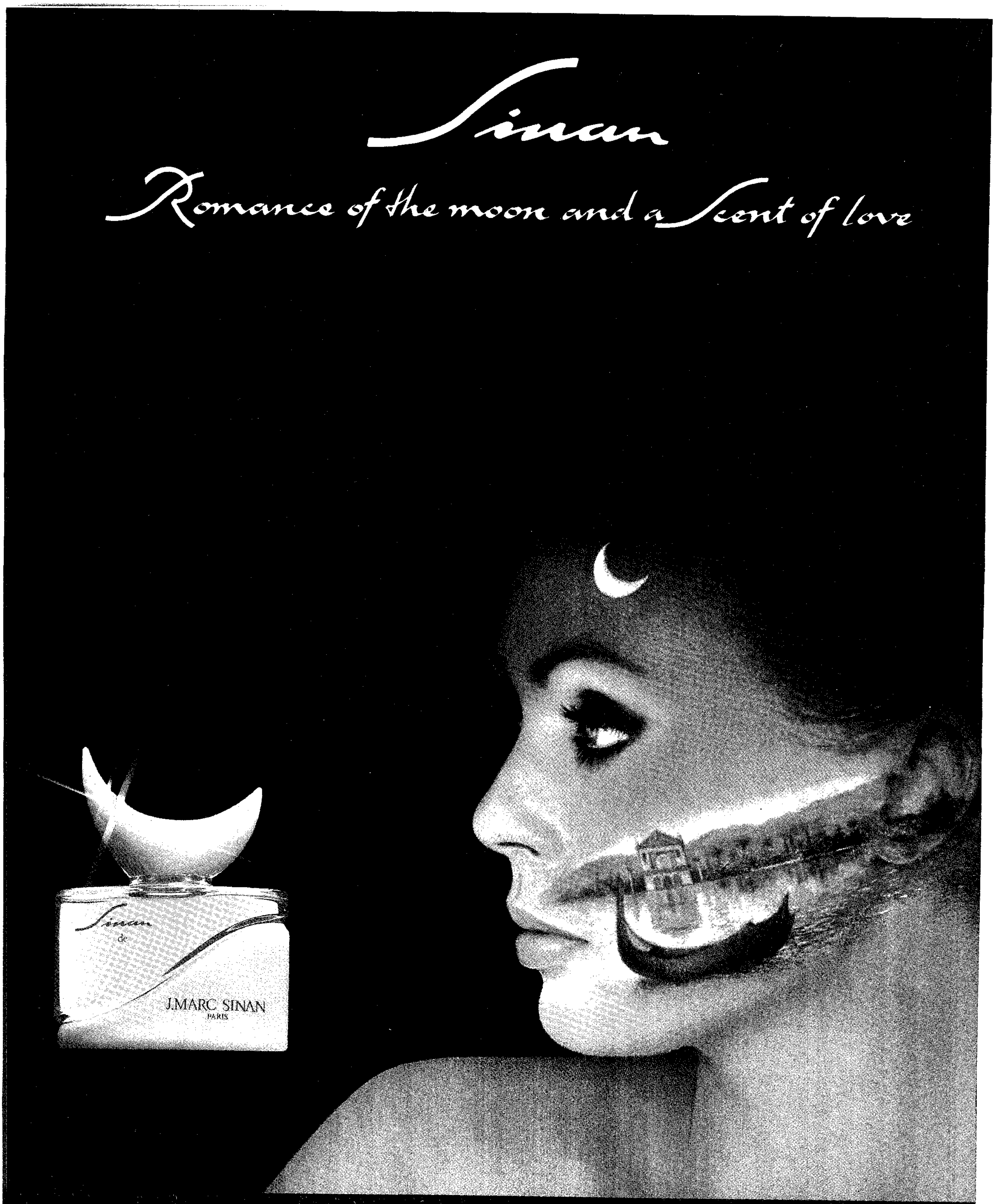
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and *Market Mania*, down 16.9 percent.

The flamboyant Granville's reaction to *Hulbert's* findings: "It can't be right; my timing's been brilliant, and my option selections are the best on record."

As for the market, Granville remains a bear. He predicts a severe market decline between now and Thanksgiving, with the Dow tumbling to 1,200 or below.

*Hulbert's* survey of stock favorites finds four leading the pack (each having been chosen by five newsletters). They are Hershey Foods, IBM, I.M.S. International, and Network Systems.

## Sign of the Bull

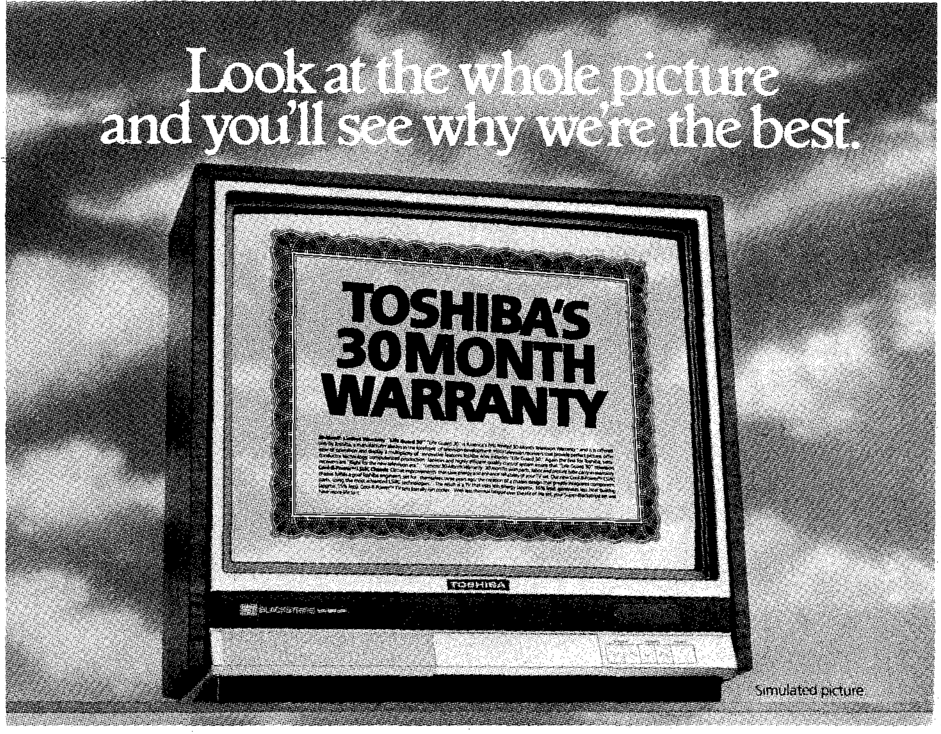
WHILE THE COUNTRY'S BEST- AND WORST-performing investment newsletters are sour on the stock market, a little-known market indicator takes a far more positive view. That indicator, which has so far been unerringly accurate, correlates the performances of commodities and stocks. And it suggests the likelihood of a big stock-market advance—about 250 points in the Dow—over the next twelve months.

According to *Investment Strategist*, a twice-monthly newsletter published in Jersey City, any decline of 15 percent or more in commodity prices within one year has consistently produced higher stock prices over the following year—on average, a gain of 23.2 percent. This has held true since World War II, the newsletter's analysis shows.

Last June, this intriguing market indicator was set in motion, since commodity prices had dropped 15.1 percent in the prior twelve months. (That's the sixth time such a drop has occurred since June 1951.) If history repeats itself, says editor Stephen Leeb, that average 23.2 percent gain would produce a Dow of about 1,600 within twelve months.

The last time the indicator was activated was in April 1982; a year later the Dow had jumped nearly 44 percent. After the indicator was triggered in January 1975, the Dow shot up almost 35 percent. The lowest yearly gain—a mere 1 percent—was achieved after commodity prices had fallen 15 percent in the year ending March 1967.

Why has this indicator proved so reliable? Leeb calculates that any big drop in commodity prices means a tremendous slack in the economy—and indeed, the economy is sagging right now, especially in the manufacturing sector (most notably in semiconductors). That slack invariably lays the groundwork for a healthy economic rebound. Such a recovery, which produces higher corporate profits, is what big stock-market advances are all about, Leeb says. "The bull," he notes, "runs on empty [a sagging economy] and dies on full [when the economy's going great guns] . . . and right now we're a lot closer to empty than we are to full." ■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*Food & Wine Magazine, June 1984*

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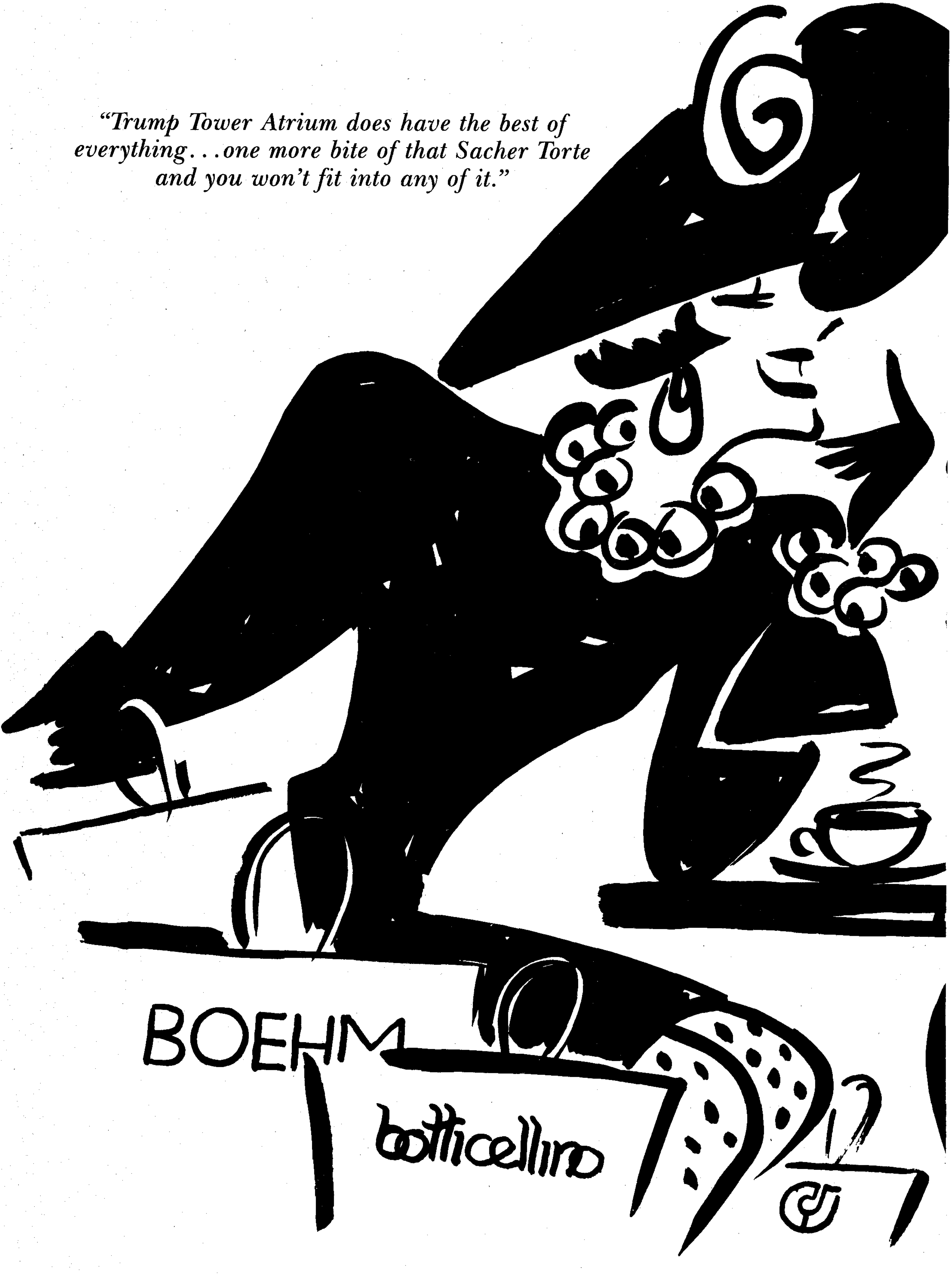
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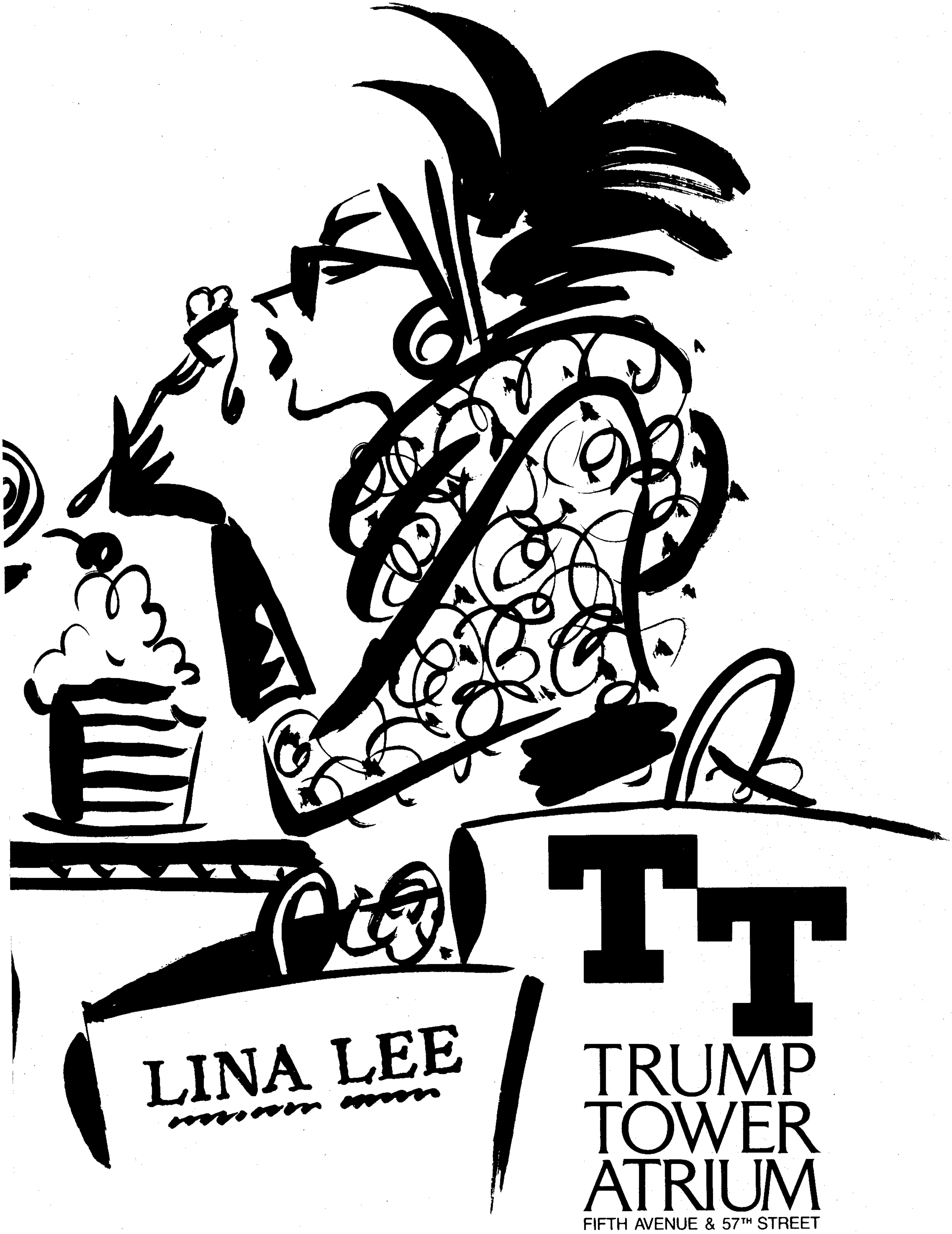
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# FAST TRACK

## CIVICS

# Zoo Doo Economics

MOST PEOPLE HAVE HEARD about the generous contributions—$6,703,798 in 1984 alone—made by the Vincent Astor Foundation to the needy, but here, from a recently published report commemorating Brooke Astor's silver anniversary as president, are a few of the foundation's more unusual causes:

In 1979, Astor gave $2,500 for the training and care of two bomb-sniffing dogs for the New York City police.

Another $2,500 gift, four years later, went to the Housing Symphony Orchestra, which is made up of musicians who live in public-housing facilities.

"We don't usually give much for the performing arts," says foundation director Linda Gillies. "But we made an exception."

Also in 1983, the foundation gave the Metropolitan Museum of Art $88,000 toward a documentary on the construction of the Astor Garden Court.

One of Astor's strangest contributions was made last year, to the Bronx Frontier Development Corporation. In addition to a $20,000 general-support grant, the Astor Foundation gave $10,000 for the production of Zoo Doo, a compost made with manure from the Bronx Zoo and sold for a while at the New York Botanical Garden and Bloomingdale's.

"Unfortunately, Zoo Doo doesn't seem to be doing very well," Gillies says. "It was their first attempt to go into that market and, you know, it's very difficult to start a business." PETER BLAUNER

## PRICES

HERE'S WHAT SOME Halloween things cost around town:

☐ Fifteen-inch pumpkin at Balducci's (424 Sixth Avenue), $15.

☐ Kid's Masters of the Universe costume at Woolworth's, $6.49.

☐ Low-calorie Halloween Gummi Gels at Sweet Victory (1157 Third Avenue), $2.25 a quarter pound.

☐ Man's Renaissance-style costume rental at Universal Costume (1540 Broadway), $125 for 48 hours.

## BRIEF LIVES

# DIANE VENORA GETS PHYSICAL

WHETHER SHE'S PLAYING HAMLET, AT the Public Theater in 1983, or Lora, a rebel-sophisticate of the 1930s in Paul Osborn's *Tomorrow's Monday*, which opens at Circle Rep this week, Diane Venora approaches character the way an athlete approaches sport. "A teacher once told me that acting is just a question of athletics," says Venora, Juilliard-trained, not yet famous, and given to lofty but self-mocking pronouncements on her craft. "Now I understand what that means: Bend. *Move.* Put everything in it."

Creating character through bold use of body, voice, and mind has helped Venora, 33, develop a startling stage presence and a reputation for savage risk-taking. "I believe in taking chances," she says on a breezy afternoon in Central Park. "If the risks aren't always successful—well, I love myself for it anyway."

Venora: "I believe in taking chances."

More often than not, the risks *are* successful. Venora's Hippolyta in the 1982 *Midsummer Night's Dream* prompted Joe Papp to cast her as Hamlet. That performance, admired though not universally praised, led her to Yelyena in *Uncle Vanya,* which was both. More athletic assignments followed: drawing blood as the gladiator in *A.D.;* braving the frozen North with Richard Chamberlain in *Race to the Pole.*

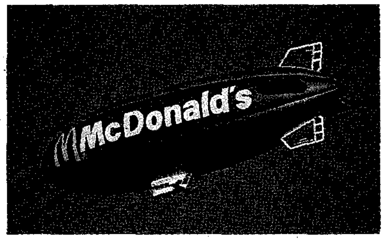
Lifting weights and rowing at the Sports Training Institute on East 49th Street, Venora says, "shortened my muscles. I could pump up to a performance, but I wanted to relax *into* it." So she started Alexander Technique, a spinal-alignment method that lengthens the torso. As a result, instead of those "sword-slaying roles," she's landing subtler ones, such as Masha in *The Seagull* with Joanne Woodward; a struggling actress in the forthcoming movie *F/X;* and now, Lora in *Tomorrow's Monday.*

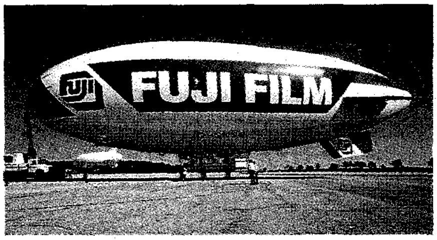
Lora's astringent manner cuts through the play's thick sentiment and comes out of Venora's own brashness: Early on, the actress had some trouble with Hollywood diplomacy ("A producer once told me I had a bad attitude—I told him *he* did"). But with the help of her husband, *Prizzi's Honor* cinematographer Andrzej Bartkowiak (they met on the set of a Head & Shoulders commercial), she has learned to "keep my mouth shut more." And she's taking aim at the classics. "I'd like to do Cassandra, Saint Joan, roles where you can really stretch, where you've got egg on your face or you've got wings and you're riding to glory." ERIC POOLEY

Photograph by Louie Psihoyos/Contact Press Images. Illustration by Guy Billout

SKY WATCH

# BLIMPY BASE





THE SKIES OVER NEW YORK HAVE BEEN CROWDED SINCE FUJI and McDonald's, perhaps in search of advertising that can't be zapped, joined Goodyear in the blimp business. So look up, but look fast: The airships can't take the cold—their fabric "skin" puckers—and will soon be scudding south. New Yorkers' last chance to sight the two newcomers will be along the route of the marathon on Sunday. Alas, Goodyear has already decamped. The nation's First Blimp, which would have stayed around if the city had had a Subway Series, sent its regrets, citing "other commitments." N. McK.

DETAILS

# Second Edition

RAYMOND HOOD, THE principal architect of the 1930 News Building, on East 42nd Street, was a practical sort who avoided any open talk of aesthetics. The story is told that when his office was swamped with work in the 1930s and every drafting table was occupied, he said he'd hire another draftsman anyway, because "there's always one guy on the can."

But for all his tough talk, Hood knew the value of decorative details in softening the impact of big buildings. A notable example is the bronze frieze that runs along the second-floor façade of the News Building.

When the *Daily News* began to move its printing presses out of Manhattan last year, major construction was required to convert the empty space. Some of the frieze got banged up in the process, but the *News*, working with the building's agent, La Salle Partners, was not about to leave a designated landmark so defaced. They took an impression of the surviving panels and ran off duplicates in fiberglass. So successful were the results that the architecture firm Skidmore, Owings & Merrill, a tenant in the building, is using the copies in the renovation of the Second Avenue entrance. "We wanted a thread of continuity with Hood's original," says Raul de Armas, who is overseeing the renovation.

Hood would no doubt be pleased, but he might not admit it. CARTER WISEMAN

*Workmen fit the finishing touches.*

COMING UP

# *Selling the Cellar*

"THE FIRST MAJOR WINE AUCTION EVER TO BE HELD IN NEW YORK!" trumpets the catalogue, in lettering as purple-red as a burgundy. The auction is the one to be held at Morrell & Company on October 26, before the 37-year-old firm moves from East 53rd Street to 535 Madison Avenue, near 54th Street.

Well, why be self-effacing? Christie's tried to hold a wine auction a few years back but was foiled by the briar patch of New York State laws governing wines and spirits. "I worked on this for two months," says Peter Morrell, a properly dapper vintner with the sort of trim spade beard favored by the sporting gentry in the time of George V. He cites tough laws, like the prohibition against using credit cards for wine purchases and the limiting of a retailer to one shop. "That's why I sold my shares in the store back to the family," he says. "I'm just a consultant."

We go down to the vaults to view some of the offerings, and memories of wood and earth and stone and vine spring to the nostrils.

Morrell gives his attention to an age-filmed bottle of Tokay. "This is the 1811," he says, holding it to the light.

"Isn't it a bit murky?" I venture.

"It will be perfect," Morrell says, with perhaps a hint of brusqueness. He directs my gaze to an imperial—which is to say the equivalent of eight regular bottles—of Château Mouton Rothschild 1924. "This," he tells me reverently, "is the greatest label ever designed." I sneak a look at the catalogue, which gives its opening bid as "$10,000+"—meaning, as they say in the music charts, "with a bullet."

We pass a bottle of low-cal chocolate soda—"That's not in the sale"—and tramp upstairs. When's the move? "The day after the sale," he says. What will happen to the old premises? "I don't know"—a touch of stiff upper lip—"and I don't care."

Why the sale?

"We anticipate breakage when we move," he says dolorously. "I had thought of having all our customers in a line, passing the bottles from hand to hand. But, hopefully, everything will sell. . . ."

ANTHONY HADEN-GUEST

Photographs: top left, Black Star; top right, Long/F.P.G.; bottom, Dan Cornish/ESTO.

NIGHT CRAWLER

# Horror Show

ONE MIGHT THINK THAT the cult followers of *The Rocky Horror Picture Show* would by now be tired of yelling back at their favorite performers on the screen. Instead, *Rocky Horror* thrives as a midnight staple at 210 theaters across the country (up from 178 a few years ago), and fans are marking a full ten years of dedication to decadence with a Halloween bash.

At the Beacon Theater on October 31, original cast members will appear to "compete" with their dress-alike fans. This live show—plus a costume contest and distribution of free rice—will be followed at midnight by the movie itself.

*Rocky Horror* fan-club president Sal Piro, who organized the fête, says the first two tickets were sold in Topeka, Kansas, and that a convoy of vans is coming in from Sacramento.

Piro credits recent *Rocky Horror* interest—particularly among young blacks and Puerto Ricans—to the movie *Fame*, which showed a couple of youngsters going to a midnight *Rocky Horror* show. "Every time there's a *Fame* rerun on HBO, we sell out early that night," says Piro. Also, an audience-participation LP, issued a year ago, became a *Jane Fonda's Workout*-type album for youngsters who'd never seen the movie in a theater. A home video is being held up by 20th Century-Fox, which reports a $70-million gross so far (the movie cost $1 million to make) and may fear that the video would cut into ticket sales.

When *Rocky Horror* first opened, ten years ago, it flopped. Resurrected as a midnight movie, it began drawing gays in their twenties, then straight college students, and now high-school kids who inherited from their older brothers and sisters the itch to dress up and throw rice at the screen.

The goings-on inside the 8th Street Playhouse, where *Rocky Horror* has been a weekend midnight staple for seven and a half years, have got a little out of hand lately, Piro admits, with the audience shouting at the screen almost continuously. "In the early years," he says, "people yelled the best lines at the best moments. The real regulars—the ones who've seen it 200, 300 times—leave the yelling to everyone else. I myself haven't yelled a line in years." MARTHA LAGACE

*The* Rocky Horror *cast plays on.*

CHOW

# *The Walls Have Years*

À LA FOURCHETTE OPENED in 1930—the exact month and day have been forgotten—and closed August 25, 1985. In all the years the bistro stood on Restaurant Row (at 342 West 46th Street), the décor never changed. The place was dim and cozy, its walls covered with murals of *la vie parisienne:* apache dancers, ladies walking whippets, flower stalls, and Folies-Bergère-type girls dancing with bunches of grapes.

A Dutchman named Wechuren, who painted the murals for the first owner, Louis Beretta, decorated other bistros at the time, but it's not known if any murals survive. And now these, too, are gone from view.

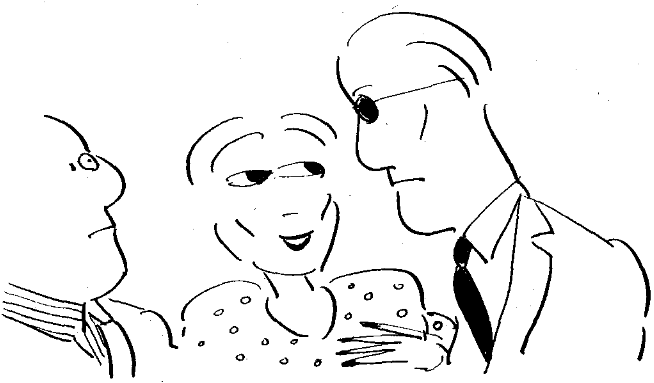
Early next month, John Venduras, who owns Dimitri on Columbus Avenue, will open Audrone's in the À la Fourchette space. To make way for his bright, contemporary restaurant, which will serve light pasta dishes and grilled meat and fish, Venduras has hidden one of the old, yellowed murals behind plasterboard and removed the rest to storage.

"When À la Fourchette closed, a chapter closed with it," he explains. "It was another era. I took down the murals because I don't want to start something new with somebody else's thoughts in my head." But he has kept the phone number, 246-1960. "It brought them luck for years, and I hope it does the same for us."

BARBARA COSTIKYAN

*End of an era.*

PEN & PENCIL



*"This is Mr. Figgis, darling. I've been telling him all about your new death cult."*

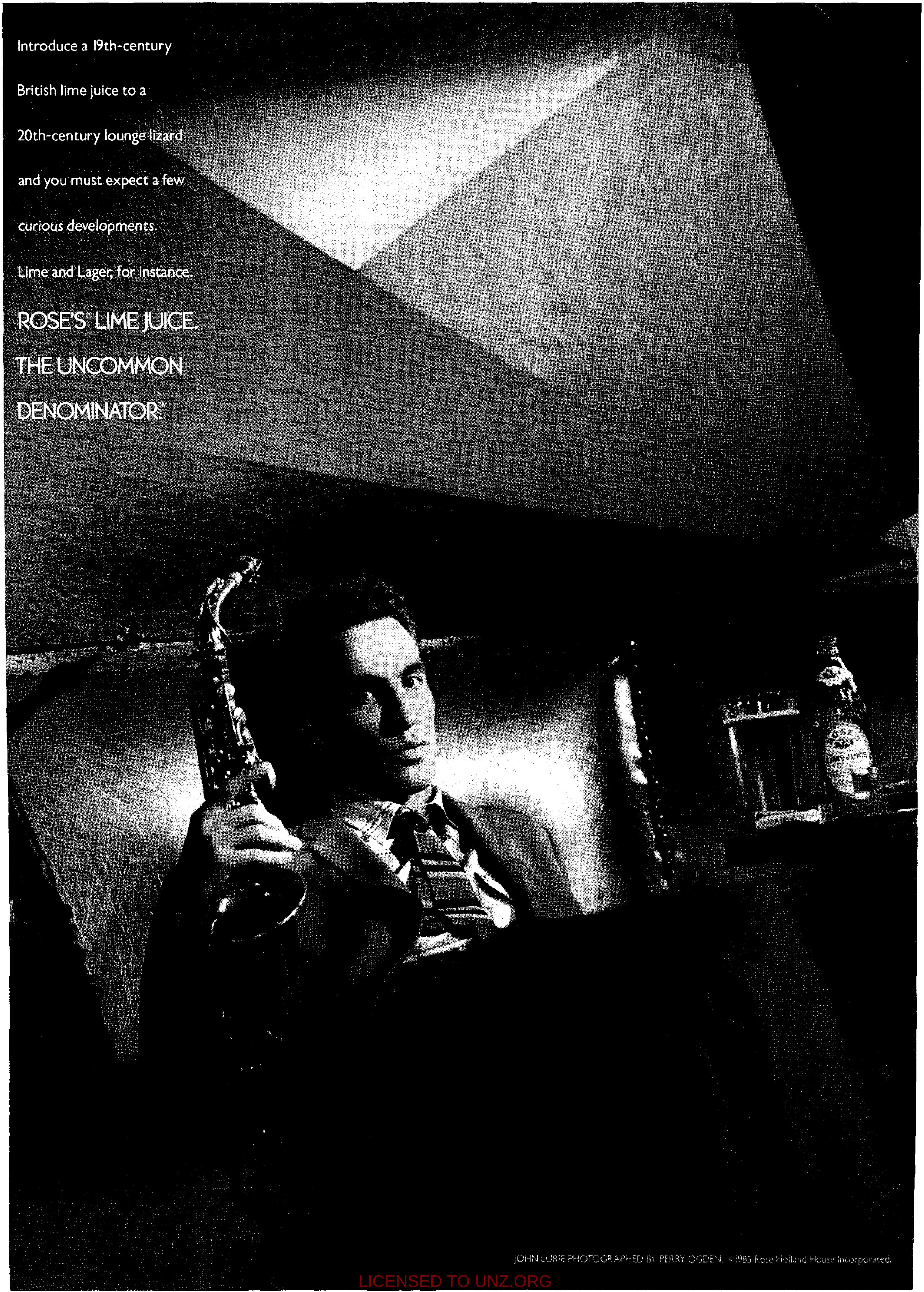
ANTHONY HADEN-GUEST

TRUE TALES

BEST COMBINATION OF reading material on an East Side I.R.T. lap:

*Pierre Franey's Low-Calorie Gourmet,* and *Flight Training Manual.*

Photograph, right: Dan Cornish/ESTO.



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# RUTH RECOMMENDS

BY RUTH GILBERT

*"Liechtenstein: The Princely Collections," an exhibition of paintings, sculptures, and firearms, is at the Metropolitan Museum of Art October 26 through May 1. It's the only major Holy Roman Empire collection still in private hands.*

**NATIONAL HORSE SHOW**

*The 102nd edition of this venerable event comes to Madison Square Garden October 29 through November 3. The world's best equestrians compete, and strength, speed, and flair prevail.*

**'TWICE IN A LIFETIME'**

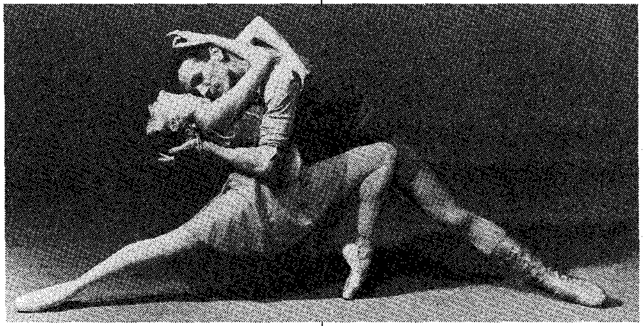
*Gene Hackman and Ann-Margret (below), along with Ellen Burstyn, Amy Madigan, Brian Dennehy, and Ally Sheedy, star in this film about a family in crisis. It opens October 23 at the Beekman.*

**AT THE BALLROOM**

*Karen Akers begins a two-week engagement October 29, interpreting works by Sondheim, Alan* (Little Shop of Horrors) *Menken, and some popular French composers.*

**THE JOFFREY BALLET**

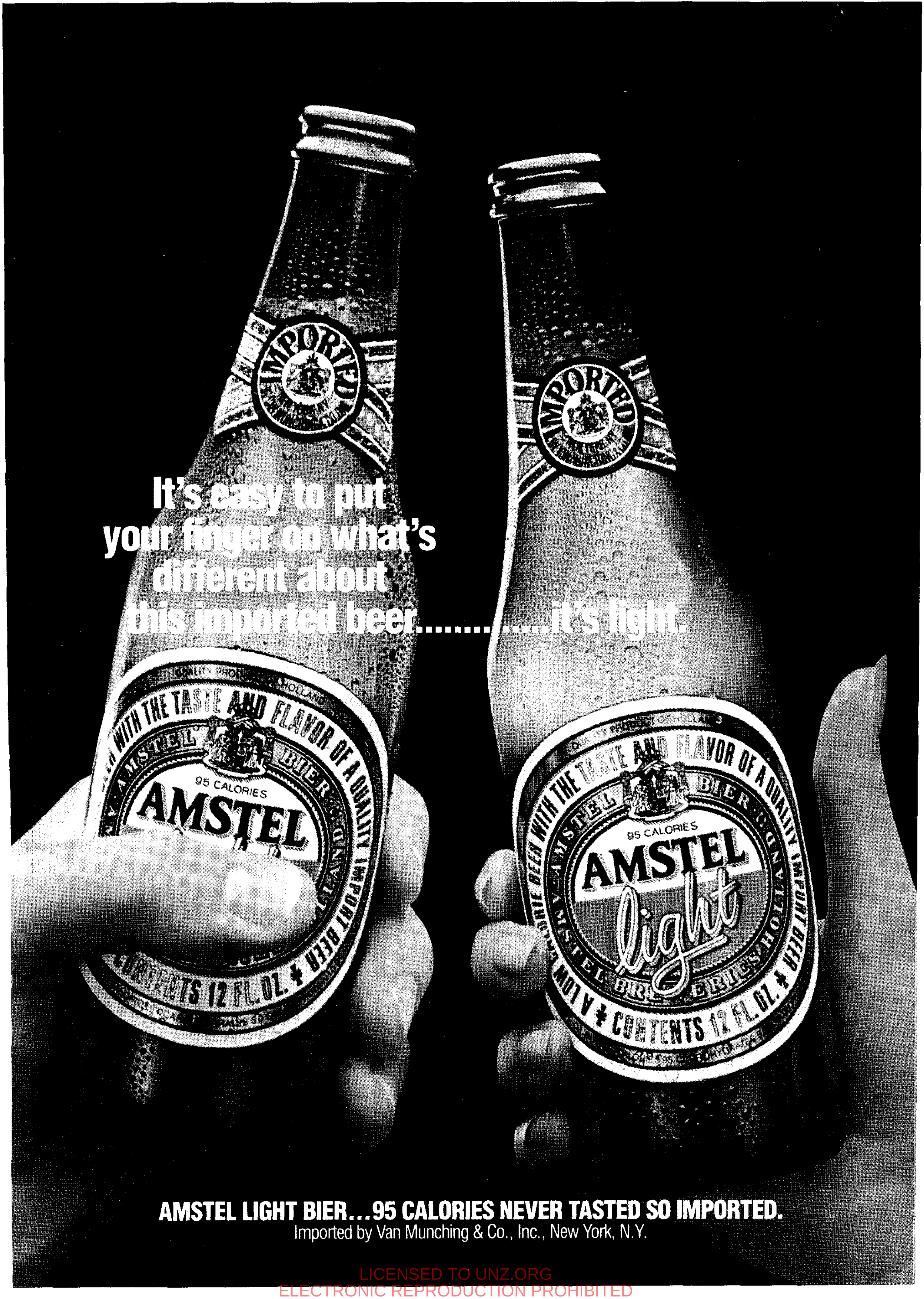
*Below are Dawn Caccamo and Glenn Edgerton in* Reflections. *It's one of three revivals featured along with three premieres in the company's fall season at the City Center, now through November 10.*



**AMAS REPERTORY THEATRE**

Bingo, *a musical about an underdog team in the Negro Baseball League, stars James Randolph and Monica Parks (below). It opens the company's season October 24.*

Photographs: top right, Herbert Migdoll; bottom right, Ken Katz.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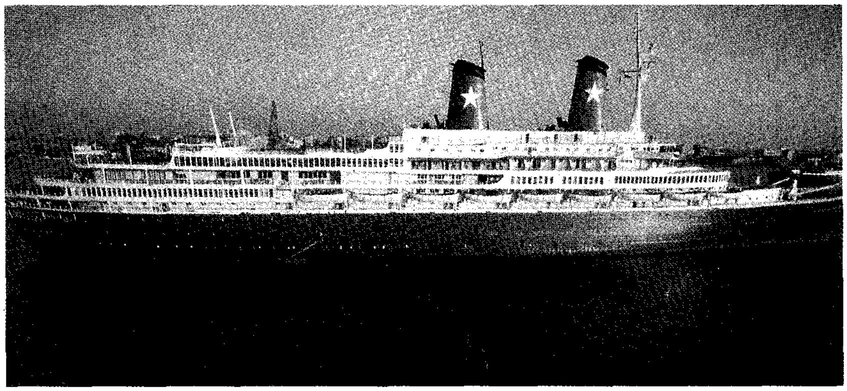
# IN THE WAKE OF THE ‘Achille Lauro’

### By Michael Kramer

OKAY. THE *Achille Lauro* IS BACK IN ITALY. THE passengers are safe. Mohammed Abbas is running and hiding. The little king still wants the weapons President Reagan wants to give him. Hosni Mubarak will soon be here pleading for increased American aid to Egypt, and Shimon Peres, in New York and Washington this week, is seeking the same thing. The only player who isn't coming is the United Nations' darling, Yasir Arafat. And all the while, something called a "peace process" is being discussed by many of the same suspects who've pushed similar plans ever since Israel was established in 1948. What's going on?



**FREE AT LAST:** *The* Achille Lauro.

What is King Hussein's calculation? Does he really want peace with Israel, or is he merely maneuvering to quell congressional opposition to the American-Jordanian arms deal? Why is President Mubarak saying all those mean things about the United States? Is something seriously wrong with Egypt's relations with America, or is Mubarak's ranting merely show? And how will the Israelis advance their interests in the midst of this latest mess?

The first thing to remember about the Middle East is that things are never quite what they appear to be, and yet our old buddy the man from Mars would find the situation today nearly identical to that of five years ago. Which is to say that the PLO is simply doing what it has always done best—committing random acts of terror in the name of peace. Israel, meanwhile, is acting as *it* always has, striking back in the certainty that those who complain are secretly envious. And, right on cue, a handful of Arab leaders are kicking and screaming in the hope that their restless populations will settle for rhetoric rather than war. Washington, as usual, isn't exactly sure what *it* wants to do but is eager that nothing happen without its blessing—or that nothing happen because it directs that nothing happen.

A few tantalizing questions remain about the seajacking, but it's time to ask if the slim chance for peace is now further away than ever, or, by some quirk, actually closer at hand.

But first, in brief, a rundown of the state of play before the *Achille Lauro.*

Like most presidents before him, Ronald Reagan itched to "solve" the Middle East crisis almost from the day he took office. But it was over a year before the administration made its first try. On September 1, 1982, Reagan declared, "It is the firm view of the United States that self-government by the Palestinians of the West Bank and Gaza in association with Jordan offers the best chance for a durable, just, and lasting peace."

The four key words, "in association with Jordan," were a new ingredient. Previously, the United States had stuck to the Camp David formula, which had led to peace between Israel and Egypt but had failed to bring a wider peace to the region. The Reagan Plan, as it came to be known, went beyond Camp David—spelling out the shape of Palestinian self-government.

At first, the Reagan Plan went nowhere. Israel rejected it, and Hussein was pretty much mum. Lebanon was foremost in everyone's consciousness then, and it wasn't until after Israel had withdrawn from Lebanon that the idea of a joint Jordanian-Palestinian response began to be considered seriously.

The formula finally agreed to by Hussein and Arafat on February 11, 1985, was a far cry from America's proposal. The PLO remained formally committed to a West Bank Palestinian state—completely unacceptable to both Israel and America—but offered the option of a confederation with Jordan. It was hoped that this would be enough to draw the United States

Photograph by Borrel-Guichard/Gamma-Liaison.

## ANY CHANCE OF HUSSEIN'S REALLY CHANGING HIS POSITION FELL APART BEFORE THE *ACHILLE LAURO.*

into an activist role, but this prospect faltered because the Palestinians with whom Jordan wanted America to meet included people tied too closely to the PLO.

At various times, the State Department has tried to finesse the question of the "Palestinian list," but White House opposition has blocked State's attempt. Hussein has continued pushing his plan nonetheless, because he hopes his efforts will be seen as a true desire for peace and that this perception will, in turn, cause Congress to approve a $1.9-billion arms package for Jordan. To this end, Hussein recently told members of Congress that "Jordan recognizes the right of Israel to exist"—a statement that appears to comply with laws regarding American arms sales to Hussein. Congress turned to Israel for help, and Prime Minister Shimon Peres put the king's words in context: "I could have seen [Hussein's declaration] as an immediate political change if the king would state it publicly. [But] the state of belligerency [continues as] an official . . . position of Jordan."

Peres's close reading was correct—which became clear when Hussein was widely quoted as condemning terrorism. Overlooked, except by skeptical Israelis and then by clearheaded Americans, was another part of Hussein's statement, in which the king objected to equating terrorism with national liberation movements and with "the right of people to resist occupation"—which can only be taken to mean that Hussein's condemnation does not extend to Arab terrorism against Israel.

**WALKING A TIGHTROPE:** *Hussein has embraced Arafat but still wants ties to the U.S.*

AS ZE'EV CHAFETS, A perceptive Israeli observer of more peace proposals than he cares to remember, has written, Hussein's latest show is simply another in what has become an annual event, "a sort of Middle Eastern Ground Hog Day. . . . There is a certain madcap aspect to this . . . festival. King Hussein has ruled Jordan for 33 years, almost as long as Israel has existed, and he has successfully resisted every effort during that time to convince him to recognize or publicly negotiate with Israel. His rejection predates all of the current rationalizations. It began a decade before the PLO was founded, fifteen years before Israel acquired the West Bank, a full quarter-century before the election of Menachem Begin. And he has repeated it with even-handed consistency on the occasion of every Israeli and foreign initiative since the first Eisenhower administration."

Any chance of Hussein's really changing his position fell apart on August 7 at an Arab League summit meeting in Casablanca, long before the events of recent weeks. It was there that Hussein and Arafat supposedly revealed their plan for talks about a Middle East settlement. Syria, Algeria, Libya, and South Yemen didn't even attend, because they oppose *any* peace with Israel and are even more determined to prevent an alliance that would have Arafat continuing to claim he is the recognized spokesman for Palestinian Arabs.

But the biggest blow came from Saudi Arabia, supposedly a "moderate" Arab nation eager for peace. The official Saudi interpretation of Casablanca, offered by Prince Abdullah, King Fahd's brother and the commander of the Saudi National Guard, read, in part, "We are agreed on all our aims, and even if we differ about some of the means, there is no Arab state that does not call for the liberation of Jerusalem and does not declare the preparedness to defend the right of our Palestinian

Photograph by Arnaud de Wildenberg/Sygma.

**CROSSED SIGNALS:** *Mubarak announcing that the hijackers had been turned over to the PLO.*

brothers to return to their country and to establish their independent state on their national soil.... Therefore we must not let any power single out any Arab country or people and lead them into bargaining manoeuvres which would destroy the potential of the Arab nation."

Here was a clear signal to Hussein from those who pay his bills—the Saudis. The message was simple: Cool it.

Despite all this, there are those who argue that this time Hussein really is serious. They see the king flailing for an acceptable formula—the latest wrinkle being an international conference that risks the re-entry of Moscow as a prime player in the Middle East—because he is afraid that unfulfilled nationalistic aspirations among West Bank Palestinians will spill over into Jordan and threaten his throne. Such a view *may* be correct, but to all appearances, Hussein is offering motion without movement. How else can one explain Hussein's insistence on involving the PLO—a non-starter for both Israel and the United States, as the king well knows. Any belief on Hussein's part that Shimon Peres might weaken was shattered by Israel's destruction of the PLO headquarters in Tunis, an act of revenge that has helped Peres's popularity at home while saying to Hussein that a peace with Israel that rests on PLO approval—but without the PLO's prior recognition of Israel's right to exist—is a pipe dream.

Hussein's long-term strategy is to consolidate his rule, and for three decades he's done so successfully, in part by cleverly professing bitter disappointment whenever peace talks fall apart. Simply put, Hussein, as ever, is trying to maintain relations with the United States and his brother Arabs at the same time, no easy task even in the best of circumstances. By embracing Arafat after the PLO was smashed militarily in Lebanon, Hussein bolstered his credentials in the Arab world. And by pursuing his flawed peace plan, he helps the cause of Jordanian armament—or at least tries to. As for the fate of the West Bank, Hussein is content with the status quo unless unrest there increases appreciably. Assuming it doesn't, the only remaining question as one watches the king scurry about is whether Hussein's peace plan is brilliant but can't work, or brilliant *because* it can't work.

Given Hussein's primary concerns, the United States is best advised to hold back and play hard to get. Washington should deny Jordan the arms it seeks, because Hussein knows that if war comes, only intervention by the United States and Israel, as in the past, can save him. And Reagan should reiterate that the PLO is not an acceptable partner in peace talks unless and until it renounces violence and recognizes Israel's right to exist. If Hussein really does want peace, and judges the risk worth taking, he will make a better offer.

EGYPT IS A TRICKIER PROBLEM BECAUSE IT IS America's best Arab friend and, despite strains, Israel's best Arab friend as well. If only for the strategic importance of the Egyptian-American relationship, nothing can be permitted to seriously impair the two countries' ties, least of all a dispute over what Hosni Mubarak knew about the *Achille Lauro*'s hijackers and when he knew it. By now—it's been all over the news—everyone must realize that Mubarak's lies and posturing about American "piracy" are geared for internal consumption. But it is important to understand not only that this *is* so, but why.

Since he became president in October 1981, following the assassination of Anwar Sadat, Mubarak has sought to further Sadat's vision. But compared with Sadat, Mubarak is a pygmy, and he feels fenced in. Cairo's growing dependence on the United States (after Israel, Egypt is the leading recipient of American foreign aid) is a wound to national pride—but there seems little alternative to it. Peace with Israel is often perceived by the Egyptian public as a cover permitting unilateral Israeli actions against Palestinians and a cause for Egypt's humiliation in the Arab world. And yet, here, too, there seems to be no alternative without losing the treaty's benefits.

Ironically, Mubarak's freedom of action is constrained more by forces *within* the regime—the so-called second stratum—than by the formal opposition. For many in the second stratum, their formative years came during the Nasser period, and they have never come to terms with the changes Sadat wrought. "A good part of their antagonism," says Shimon Shamir, a Tel Aviv University professor who ranks among Israel's top experts on Egypt, "turns against cooperation with the U.S. and peace with Israel. The former is seen as surrender to neo-imperialist domination, to capitalist exploitation, to the Western assault on indigenous culture, and to the decadent spirit of materialism and consumerism. The latter is regarded as be-

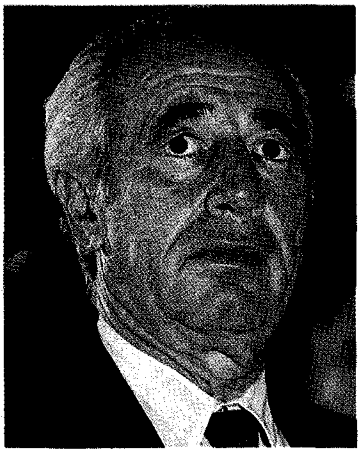
Photograph by Al Tayeb/Gamma-Liaison.

THE PROGRESS PERES COULD OFFER IS NOT THE LAND-FOR-PEACE SWAP THAT HUSSEIN ENVISIONS.

trayal of the Palestinians and the Arabs, as defeatism, and—once again—as yielding to a pax Americana."

Beyond the second stratum's pressures is the rise of radical Islam, which challenges not simply the management of relations with America and Israel but the very framework of the government and the political system—both of which it seeks to overthrow. And the radical movement is growing. One sees it in overflowing mosques, the proliferation of traditional clothing, the increasing number of religious publications, the prevalence of Islamic norms in everyday life.

The favorite scenario for major trouble involves the declining economy, which is bound up with foreign affairs, since prosperity was the expected benefit of rapprochement with America. If the economy continues downward, Mubarak will be in a bind. As Shimon Shamir says, "On the one hand, Mubarak's dependence on America will increase, necessitating a higher degree of coordination of policies; on the other hand, mounting social tensions will inevitably be channeled to anti-American pressures. Similarly, there will be a greater need to preserve the state of peace with Israel, at a time of growing clamor to withdraw from it altogether."



**PERES AND SHARON:** *The impetus to move will have to come from Israel.*

The only bright spot is Egypt's improved position in the Arab world, which helps explain Mubarak's recent actions. Although the Casablanca summit didn't even discuss resuming relations with Egypt and its return to the Arab League, the Islamic Conference, in 1984, readmitted Egypt as a member. And, of greatest importance, Egypt has finally been able to renew relations with Jordan.

Egypt has always conceived of itself as leader of the Arab world, and it usually has been. To regain this status, many Egyptians believe they must again move to the forefront of the Arab struggle against Israel. But, as Shimon Shamir points out, there is a flip side to this view: "In the long term, leading the Arabs to *peace*, providing a realistic solution to the problem of the Palestinians, and sparing the region further bloodshed is also a vanguard role compatible with Egypt's historic mission. This was definitely Sadat's perception of the import of his peace initiative, and it is still central in Mubarak's position." The problem with this strategy is that it depends on believing in a reasonable chance for making at least *some* progress toward peace. If the belief is shaken—and it certainly seems to be shaken today—the entire rationale is destroyed.

THERE SEEMS TO BE NO GRAND WAY OUT—AT least not now. But there may be a window for substantial progress. If Hussein *is* serious about peace and has felt constrained by the PLO and its hard-line Arab supporters from offering a serious construct for negotiations with Israel, he now has his best chance in years to move alone. Ariel Sharon thought the military defeat of the PLO would free other moderate Palestinians, and Hussein, to act. Sharon was wrong because the Arabs were unwilling to add insult to injury by circumventing Arafat when all he had left was his diplomatic designation as the sole representative of the Palestinian people. But today, in the aftermath of the *Achille Lauro*, the PLO is close to political isolation as well. Even the U.N. has seen the light, refusing to invite Arafat to its fortieth-anniversary party.

The impetus to move at this point will have to come from Israel. Hussein can't be seen as the initiator at a time of further trouble for Arafat, especially since the only deal Israel could make would deal Arafat out.

Israel's own reasons for seeking a change in the status quo are societal and political. Life on the West Bank is a master-servant relationship. For Arabs, it is a world of taxation without representation, detention without trial, collective punishment for disorders, vulnerability to the intervention of Israeli settlers, and labor at fixed, low wages. Comparisons with South Africa are inevitable. Most Israelis are disturbed by this reality, so antithetical to their religion and culture.

Politically, Shimon Peres is eager for an action that could secure his place in history and help him retain the premiership. Unless the current coalition falls apart, Peres must turn over his office to Yitzhak Shamir next fall. His chances of returning as prime minister after Shamir's succession—or before, if some way of dissolving the coalition can be engineered—would be enhanced if some progress toward peace could be achieved.

But the progress Peres could offer is not the embracing land-for-peace swap Hussein envisions. There simply isn't any significant support within Israel for a territorial compromise. It's not that Israelis fear war with Jordan and so prefer their current boundaries. It's that they are afraid of more, not less, terrorism if the area is partitioned while radical Arabs continue to demand everything.

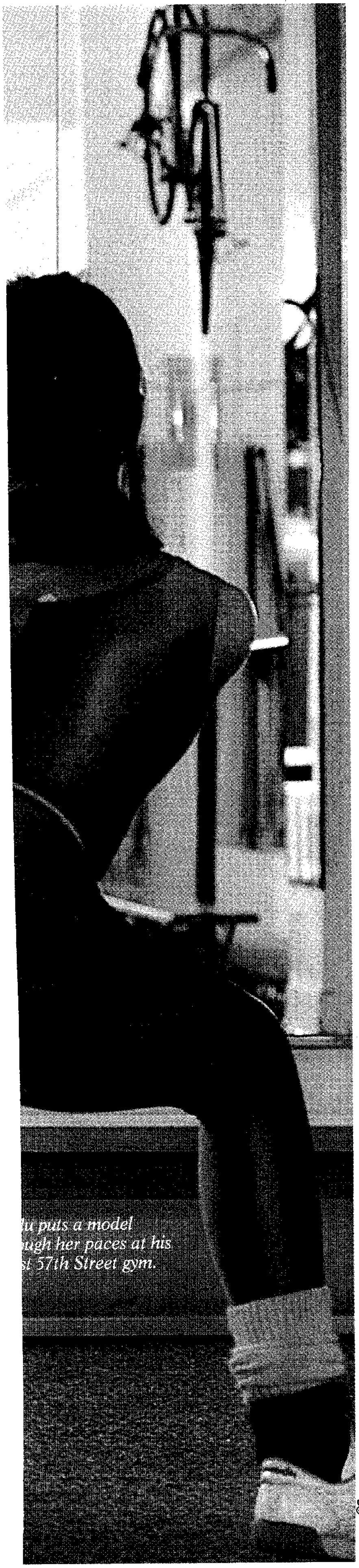
What Peres *could* propose is a return to the autonomy plan Menachem Begin lifted from Moshe Dayan. Dayan's plan called for a functional compromise, envisaging a West Bank of indeterminate sovereignty. Israel would control security and the natural resources. The Palestinians would administer themselves and remain Jordanian citizens. Dayan's proposal encompassed the entire territory while offering Israel a way to incorporate the land without incorporating the Arabs. The aim of this scheme was to keep the 1.3 million West Bank–Gaza Palestinians out of the Israeli political system.

If Peres could revive such a plan, the place to do it would be the United Nations this week. Peres could ease Arab disappointment by insisting that his proposal is only an interim step, and by agreeing to the international peace conference Hussein wants, albeit without a Soviet presence unless Moscow restores diplomatic relations with Israel. Hussein's acceptance—which probably couldn't come for months—would depend on the strength of anti-Arafat sentiment, but even if such a plan were rejected by Hussein, it could serve Israel's image as a serious peace player.

Anything more grandiose seems beyond hope. Israel appears unwilling even to contemplate the kind of reversal of the territorial realities that would permanently satisfy the Arabs, and the Palestinians seem unwilling to recognize Israel's right to exist; without that recognition, Israel cannot be nudged to greater concessions. A scaled-down interim agreement makes sense—which is why, given the history of Arab-Israeli relations, such an idea is probably doomed. ■

Photographs: left, Sven Nackstrand/Gamma-Liaison; right, Robert Kalfus/Gamma-Liaison.

PHOTOGRAPHED BY DOUGLAS KIRKLAND



u puts a model
ugh her paces at his
t 57th Street gym.

©Sygma

# THE TOUGHEST TRAINER IN TOWN

### BY JESSE KORNBLUTH

When Radu Teodorescu talks, people tend to listen.

Bianca Jagger, for one. After training for seven years at Radu's Physical Culture Studio on West 57th Street, she became so attentive that she was finally ready to set her sights on what is, for Radu, the ultimate proof of a pupil's love and devotion—the mini-triathlon.

And why not? Bianca could swim. Bianca could run. But Bianca could not, Radu says, ride a bike well. So, in addition to the private classes she took three times a week, he taught her to cycle.

Hard as it is for some of his clients to accept, Radu cannot be with them every waking moment. It thus came to pass that when Bianca pitched camp in the Hamptons in June, she went cycling without Radu. "I always told her, 'Don't ride without a helmet. Be defensive,' " Radu says. "Her boyfriend wasn't supposed to take her in the streets, but for some reason, she was pushed by him to do it, and she got into a stupid accident."

That accident—a collision with a Cadillac Seville—left Bianca with a broken femur and a plate in her leg.

Three days after Bianca's surgery, Radu went to Presbyterian Hospital to visit her. "She was resisting everyone and just staying in bed," Radu says. "At first I thought, 'Poor girl.' Then I realized that this is what she expected. So I said, 'Come on, Bianca, cut the s---, let's *move!* You have to get *up,* you have to do something *today.* That's why I'm here. It's not to bring you flowers.' "

Bianca looked up at her trainer and, like a deer caught in the headlights (the effect he seems to have on women), did exactly as he said. Together, they worked her pecs, her arms. She did sit-ups and, using a triangle hanging above the bed, some pull-ups.

Two months later, Bianca still couldn't put any pressure on her leg. No matter. When she swung into the gym on her crutches, Radu took her in his arms and tenderly carried her from one exercise station to the next.

But if she'd just lain there, feeling sorry for herself . . . well, no one who trains at Radu's believes that he'd have given her another minute of his precious time.

What is it about Radu Teodorescu that makes people so mindful of him?

It's not his chic facilities, for he conducts his classes in an un-air-conditioned studio with only two barbells, one sit-up board, two leg machines, a few mats, four bicycles, and one rowing machine.

It's not who goes there, for ten minutes after Candice Bergen, Ellen Barkin, John Kennedy Jr., Anthony Radziwill, and an ever-changing cast of models start working out, they're as sweaty, strained, and

**THE DRILL:** *Radu doesn't use words like "burn." He doesn't pump you up behind a disco beat. He just tortures you. "The good news," says actress Candice Bergen, "is that it's only an hour."*

silent as their less glamorous classmates.

Nor is it the pleasure of his company, for although Radu likes to bestow kisses and hugs on models and actresses when they come in and when they leave, he's likely to berate them for their laziness and incompetence in between.

What it is, say his devotees, is the quality of the workout, which is on the order of a Marine boot camp's. Radu doesn't use words like "burn"; he doesn't pump you up behind a disco beat. He just tortures you with stretching, jumping, mock basketball dribbling and volleyball spiking, benchwork, sit-ups, a little running, a few exercises with dumbbells.

"The good news," says Candice Bergen, "is that it's only an hour."

The bad news, she says, is that she "couldn't get downstairs for four days after my first workout with Radu." This is not atypical. Ellen Barkin, no slouch in the fitness department, had been lifting weights for two years when a friend brought her to Radu. "I thought I was in great shape," she says, "but I couldn't finish the first class." She came back "because it becomes very personal. He gives you a vision of what you'll look like, and you believe him."

And because his clients believe him, they tend to get results they never got anywhere else. The woman with "the biggest ass in New York" lost it. Anthony Radziwill came in smoking two packs a day; he now runs marathons in a little over three hours. TV-producer Joan Gelman gave up her chiropractor after starting with Radu; talk-show host Joan Hamburg, a longtime exercise devotee, found that Radu "loosened muscles I never knew I had." A drugged-out movie producer who couldn't lift a 45-pound bar cleaned up his act and now presses 220 pounds. Joel Grey learned to simulate a Ninja here. Before *Zorba* opened on Broadway, Anthony Quinn worked out with Radu to make sure he'd be as convincing as he had been in the film.

With such success stories and Radu's modest fees—$110 for a card of ten classes, or $40 an hour for a private session with the master—you'd think his gym would be littered with bodies. In fact, only 50 people currently hold those cards, and Radu has no more than 50 private clients. As the toughest trainer in town, there's an inherent limit to his attraction.

"I thought Radu would be great for New Yorkers," says Candice Bergen, "because he does it all in an hour. For that reason, I took some friends there. After class, I had to make repairs on those friendships."

Radu doesn't apologize for the difficulties he causes. "When I drive people away, it's because they don't see that these are pearls," he says. "They take it like corn. And I feel, these are pigs, in a way. Not worth to have them."

THE OBJECT OF THIS HIGHLY selective fanaticism is a five-foot-six, 172-pound, 41-year-old Romanian with an accent as thick as his 48-inch chest. As a teenager, Radu played for the Romanian junior soccer team, excelled at gymnastics, and starred in the decathlon. As a phys-ed teacher in Romania, he continued to enjoy the privileges athletes get in Eastern-bloc countries. But he knew his future would be darker: "I'd get married, turn alcoholic, have a couple of kids, live in a small apartment."

Then Radu saw *They Shoot Horses, Don't They?* and fell in love with America. "Even in an unfair game," he says, "I saw that the best does win." In 1972, he came to America and got work as a security guard, a job that allowed him to run from post to post and work out with an improvised barbell. He took a master's degree in phys ed at the University of Bridgeport, moved to New York, and became a trainer at the Alex & Walter studio. Four years later, with twenty clients, he opened his own gym.

From the beginning, he drew names: Angelo Donghia, Halston, Bianca, Marian Javits. But there weren't many students. About that same time, his wife, Viki, quit her job as a municipal-bonds underwriter and enrolled in medical school. That left the couple so stretched financially that they lived in the back room of the gym for the next three years.

Through it all, Radu didn't tailor his training to attract a mass clientele. "Mine is an unorthodox routine because it's heavy on gymnastics," he says. "You have to be young and skinny for gymnastics. That means I tend to get beautiful girls. But I never did what so many personal trainers do—make the girls feel like stars by helping them do the exercises. I don't believe in giving a psychic reward and no physical one."

The purity of the Radu workout, says Robert Giller, a doctor specializing in nutrition and preventive medicine, requires a regular life. Models, actresses, and celebrities tend not to lead regular lives. "They'd admit they were stoned the night before," Radu says. "And I would have to change the whole program. And I realized I would have to motivate my people; I would have to become a guru."

That isn't the only difference Radu sees between his workouts and those of his competitors. He approves of Body by Jake, the West Coast program now coming to New York. But Jane Fonda and Gilda are, for him, mere dance.

"You could do Gilda's exercise at the Palladium," he says. "You bounce, you sweat, you have a good time—but it's not scientific. You don't improve your ability to do real-life movement, and the running is stationary." Nautilus workouts are only marginally better. "Nautilus is like a jukebox. You put a dime in, and it plays a song. You can adjust the volume, but you can never play another song."

FOR ALL HIS SINGLE-MINDedness, Radu knows how to keep people off guard. Trainees may, at his whim, find themselves doing only benchwork, until those endless repetitions of high stepping make them nostalgic for sit-ups. Let a businessman head for his ergometric bicycle and Radu will declare it off-limits: "The brain starts working, and I don't like that." Even his wife isn't exempt. "When I was seven months pregnant, I woke up and found him pushing the baby gently around in my stomach," Viki recalls. "He said, 'I'm trying to make him swim. We have to start early.' "

The only constant at Radu's turns out to be his endless enthusiasm for women. This flirting doesn't bother his wife—now a doctor and the mother of two sons—because, she says, "he has such an enormous ego that if it were just me to admire him, it would take every waking hour." No woman escapes his attention or touch. No one minds. "All you want is to be his favorite," one says.

One recent evening, a woman whose problem will never be a lack of physical attractiveness came in just before class with questions about training. Radu talked with her, then leaned over, hugged her hard, and gave her a big kiss. She sighed. "Oh, I needed that."

Then class began. When it was time to run around the mats, Radu appeared with a broomstick, which he held up like a hurdle. "Very nice, young lady," he called out as the woman sailed over. "Thanks, trainer," she shouted back. The next time she came around, Radu held the stick considerably higher. ■

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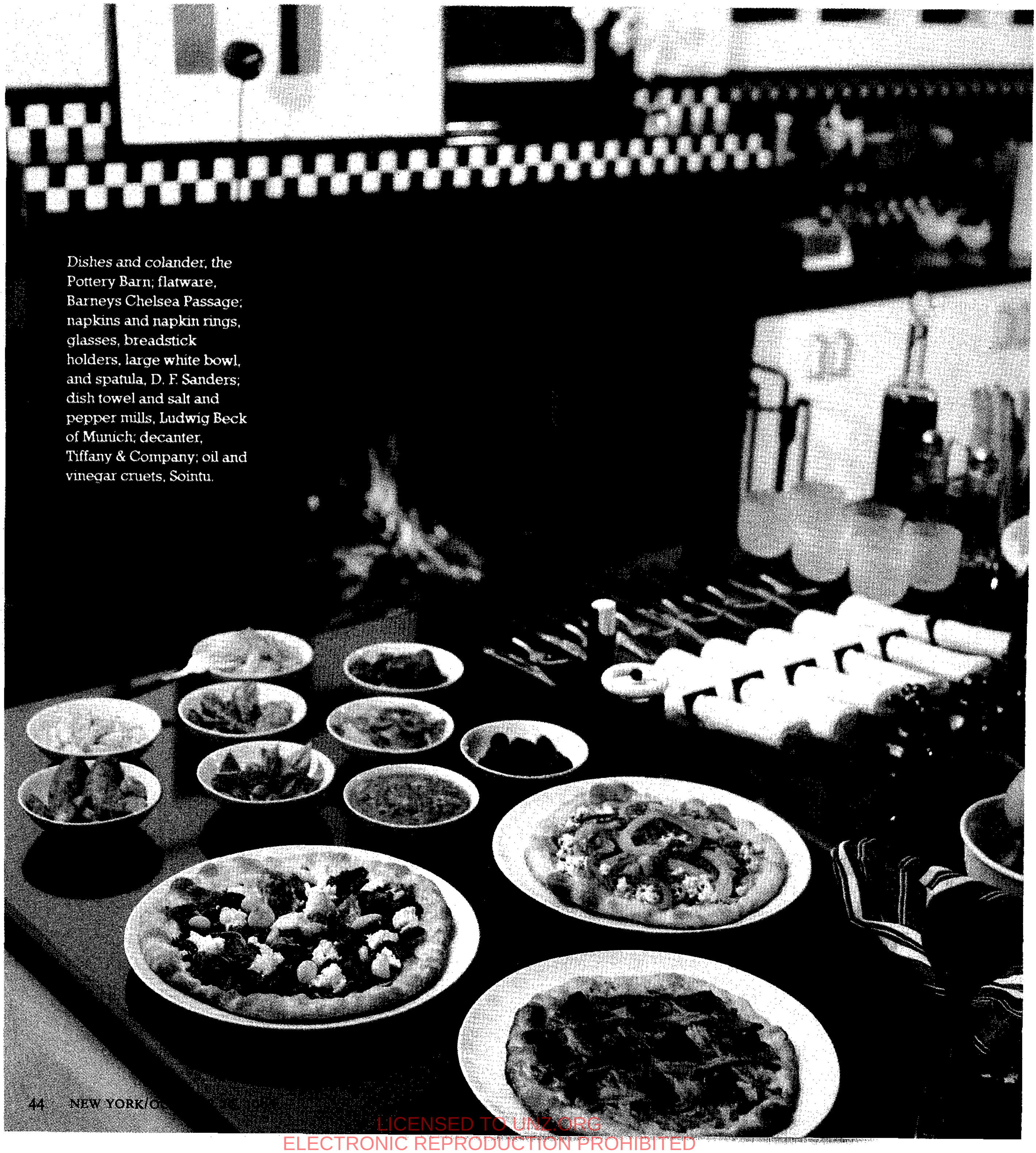
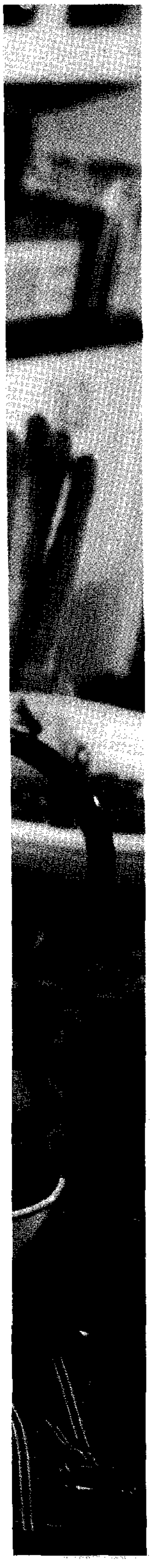
HOLIDAY

# ENTER



Dishes and colander, the Pottery Barn; flatware, Barneys Chelsea Passage; napkins and napkin rings, glasses, breadstick holders, large white bowl, and spatula, D. F. Sanders; dish towel and salt and pepper mills, Ludwig Beck of Munich; decanter, Tiffany & Company; oil and vinegar cruets, Sointu.

# AINING



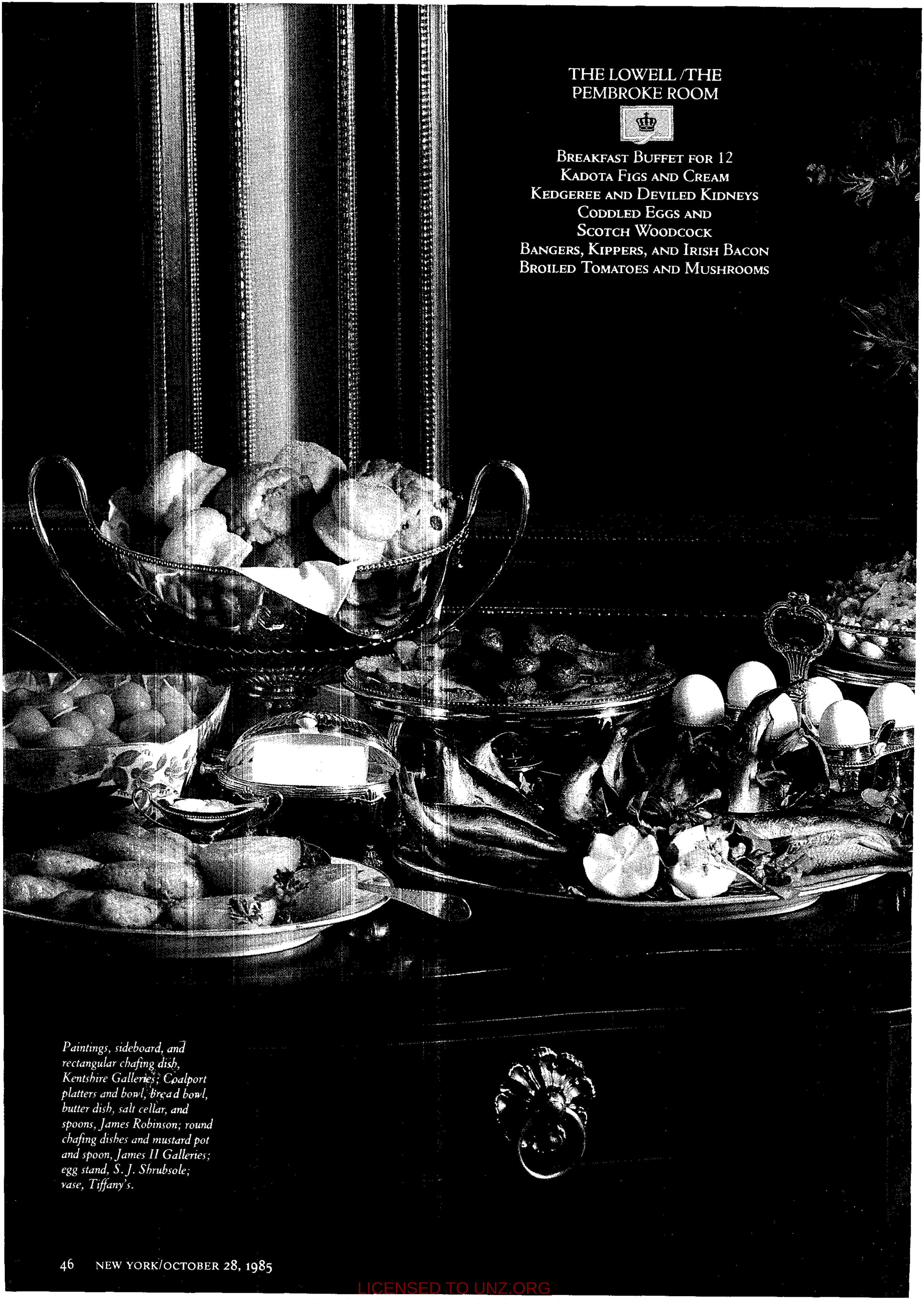
New Yorkers love to dine out—it's one of the joys of city life. And while some of us do our entertaining in restaurants, all of us know that when it comes to true hospitality, there's no place like home. So, with holiday celebrating in mind, we asked seven restaurants—Arcadia, An American Place, the Four Seasons, Pizzico, Jim McMullen, the Ballroom, and the Pembroke Room of the Lowell hotel—to suggest dishes to serve to friends in the weeks ahead (recipes, page 62).

The key to a good party is not only what is served, but *how* it's served. And as the line between formal and informal grows less defined, entertaining is changing. The most memorable parties are a quirky mix of old-world elegance and casual—sometimes communal—dining. We use the heirloom candlesticks and our best china, but we set out the food on platters, family-style. We feast on homemade pizzas in the kitchen, and when we take a tray of oysters into the living room, we hand each guest a fork and say, "Dig in." We know that no matter how splendid the setting, when food is shared, the moment becomes informal—and fun.

Stylist: Patrick Gallagher. Food stylist: Laurie Goldrich. Coordinator: Gillian Duffy. Flowers by David Madison.

BY
**BARBARA COSTIKYAN**

PHOTOGRAPHED BY
**BRIAN HAGIWARA**



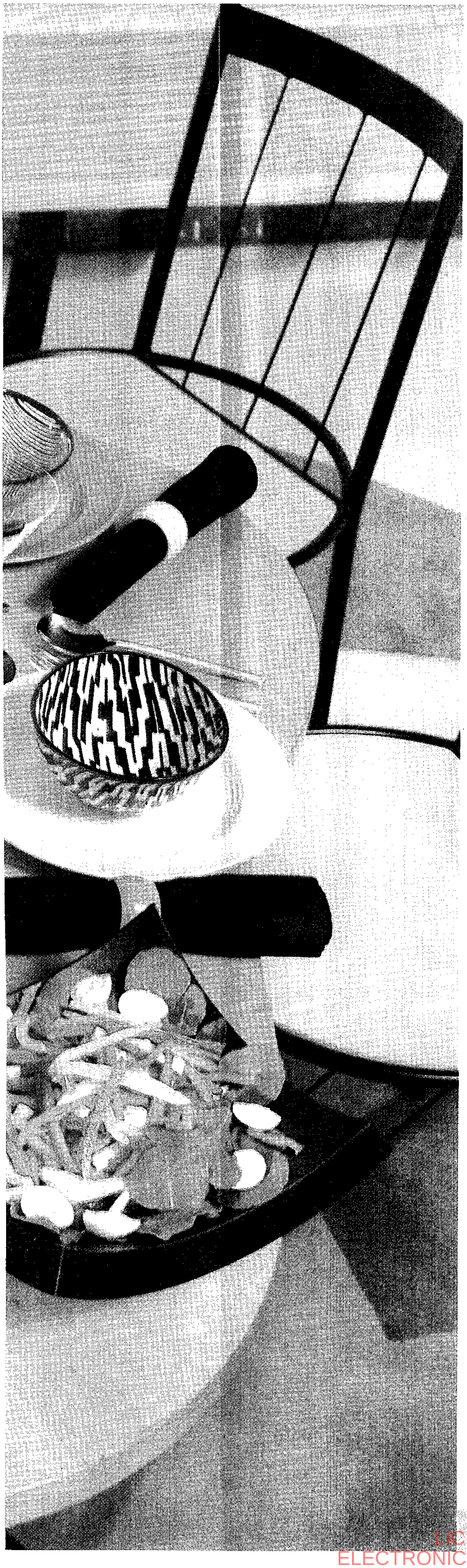
## THE LOWELL / THE PEMBROKE ROOM

Breakfast Buffet for 12
Kadota Figs and Cream
Kedgeree and Deviled Kidneys
Coddled Eggs and
Scotch Woodcock
Bangers, Kippers, and Irish Bacon
Broiled Tomatoes and Mushrooms

*Paintings, sideboard, and rectangular chafing dish, Kentshire Galleries; Coalport platters and bowl, bread bowl, butter dish, salt cellar, and spoons, James Robinson; round chafing dishes and mustard pot and spoon, James II Galleries; egg stand, S. J. Shrubsole; vase, Tiffany's.*

# BRITISH BOUNTY

There's something frightfully relaxed about a real English breakfast. Although the food is set out in grand style, it's strictly self-service, and always has been. Guests eat what they like when they like—and at a civilized pace. This traditional English breakfast is similar to one that is served in the Lowell's Pembroke Room. Don't be put off by the sheer abundance of the food: Many of the dishes can be easily prepared—or bought. The bangers and kippers are from Myers of Keswick, in the Village. The Irish bacon, pink and lean, is from Balducci's. The buttermilk scones are Mangia's, while the English muffins can be ordered from Sarabeth's Kitchen. And Scotch woodcock is just creamy scrambled eggs garnished with anchovies. The only dish requiring any time is the kedgeree, an Anglo-Indian concoction of rice, smoked haddock, hard-boiled eggs, and curry powder; our recipe is adapted from *Great British Cooking: A Well-Kept Secret,* by Jane Garmey (Random House). Just remember to have plenty of watercress on hand for decorating the platters, and English mustard for dabbing on the bangers.

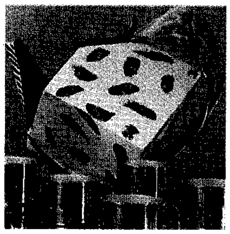


# The Four Seasons

## SEPPI RENGGLI

SUPER SOUP: Meaningful, nurturing, fortifying soup is made from substances, not shadows—from whole vegetables and a good piece of meat rather than from scraps of yesterday's roast and peelings from the chopping board. A case in point is the Four Seasons' barley soup. Chock-full of ham, cabbage, kohlrabi, leek, and carrot, it's hearty enough to be the star of a winter's lunch.

Seppi Renggli, the restaurant's chef, is from Switzerland, and so is this recipe. "At home, we eat this soup with good bread and local cheese—Gruyère and Appenzeller," he says. And when it's served in the barroom of the Four Seasons, that bread is potato bread from Orwasher's. Just add a salad and, for an elegant finale, pears stuffed with mascarpone.



*Table, Fifty-50; chairs, Modernage; rug, Furniture of the Twentieth Century; tureen, Wooster Gallery; ladle and cups and saucers, D. F. Sanders; coffeepot, Hot House; bowls and breadboard, Tiffany's; plates, Topeo; glasses, Bloomingdale's; flatware, Barneys Chelsea Passage; napkins and napkin rings, the Pottery Barn; salad bowl, carafe, bread knife, and salt and pepper shakers, Sointu.*

**INFORMAL LUNCH FOR**

## Menu

**Ham-and-Barley Soup**
**Salad of Peppers, Arugula,**
**and Fennel With Quail-Egg Garnish**
**Potato Bread**
**Appenzeller and Gruyère Cheese**
**Pears Stuffed With Mascarpone**

O DRY

# TAPAS TIME

THE BALLROOM/FELIPE ROJAS-LOMBARDI

## OPEN HOUSE

**SECO DE CORDERO**
(Lamb Stew)

**ACELGAS AL AJILLO**
(Swiss Chard in Garlic Sauce)

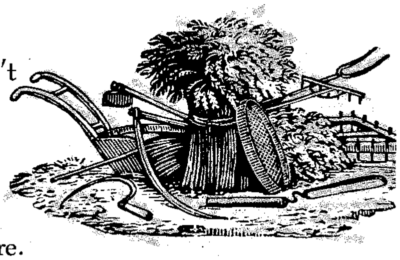
**SALPICÓN DE MOTE**
(Hominy Salad)

**FRIJOLES CON CARACOLES**
(Red Beans With Snails)

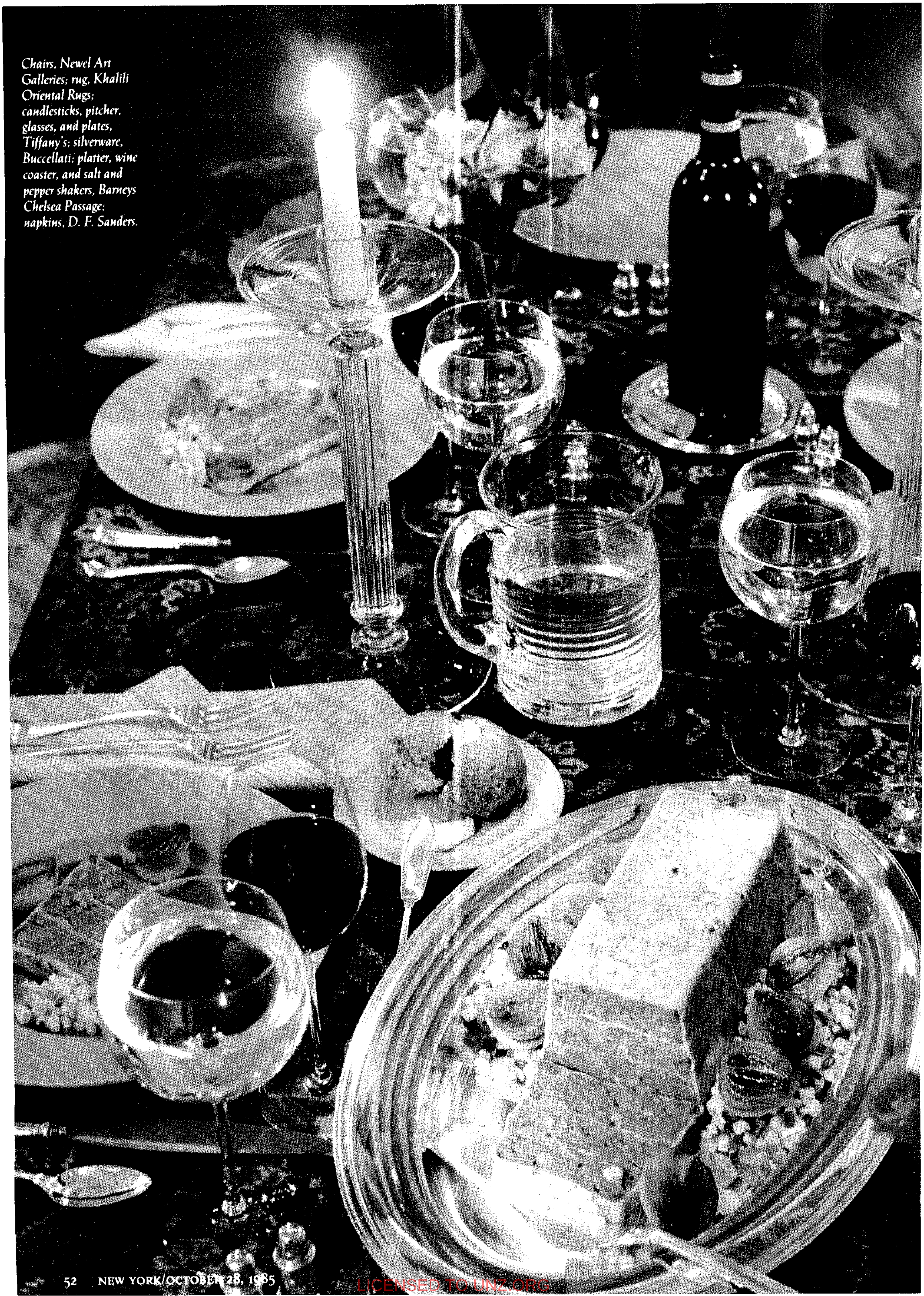
**SERRANO HAM, COPPA, AND GRILLED MORCILLA AND CHORIZO**

**RED-ONION RELISH**

Eating tapas is sensual and sociable," says Felipe Rojas-Lombardi, chef and owner of the Ballroom, a restaurant famous for these savory appetizers of Spain. "Some dishes have earthy, almost decadent overtones, like the moist and leafy Swiss chard, while the starches have exhilarating aromas and exciting rough textures."



This lavish tapas table doesn't require as much work as you'd think, because most of the meats are straight from the store. The Serrano ham is from Casa Moneo, and the sausages (morcilla and chorizo, grilled and sliced) and coppa (air-cured pork that's similar to Italian bresaola) are from Salumeria Biellese. So just set out bowls of pickled okra and niçoise olives, plenty of crusty bread—and glasses of the traditional accompaniment to tapas, chilled Spanish sherry.



Chairs, Newel Art Galleries; rug, Khalili Oriental Rugs; candlesticks, pitcher, glasses, and plates, Tiffany's; silverware, Buccellati; platter, wine coaster, and salt and pepper shakers, Barneys Chelsea Passage; napkins, D. F. Sanders.

**MENU**

**AN AMERICAN PLACE**

**LARRY FORGIONE**

**Formal Dinner for 6 to 8**
**Salad of Wild Greens**
**Chili-Beef Loaf with Corn-and-Tomato Salsa and Glazed Baby Onions**
**Blackberry-Apple Crumble**

# UPWARDLY MOBILE MEAT LOAF

Until now, nothing especially *haute* had happened to the lowly meat loaf, except for a hard-boiled egg in the middle to make a pretty slice, or some mashed potatoes on top to resemble meringue. But now, Larry Forgione, the chef and owner of An American Place, has given it a little formality and a lot of panache. "Meat loaf's definitely coming back," he says. "We all grew up on it. This recipe—with its Southwest associations—is a fancier, funnier way of making it."

The meat loaf is layered with cornmeal pancakes, and some of their batter is mixed into the meat. "This dish gets its character from the way the creamy corn batter smoothes out the sharpness of the chili powder," says Forgione, "and the way the flecks of corn and peppers look like confetti." He serves it with a sharp corn-and-tomato relish and glazed baby onions—a garnish that gives this upscale meat loaf an added touch of *richesse.*

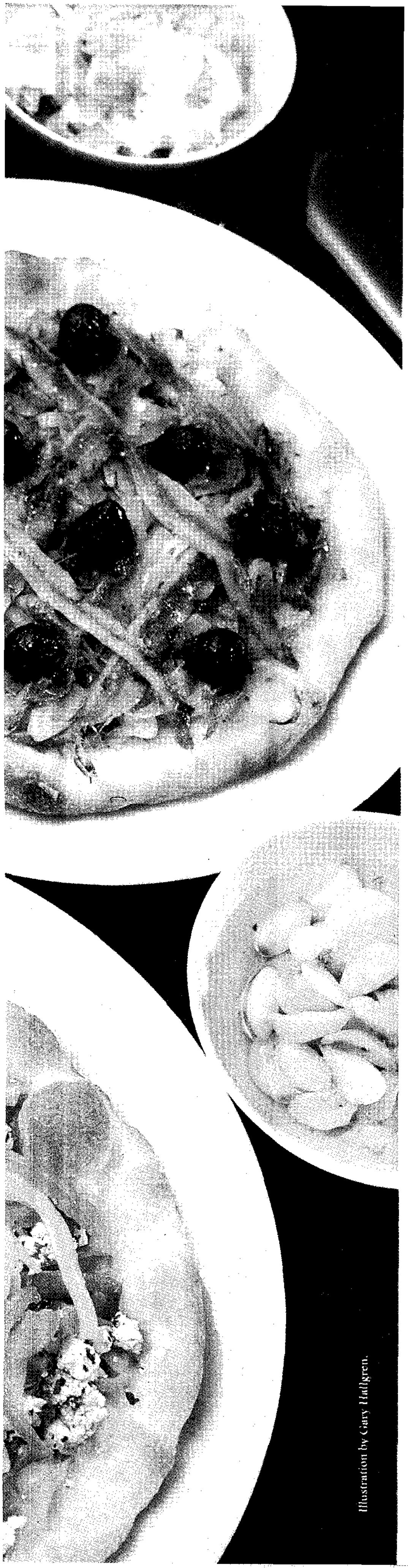


Illustration by Gary Hallgren.

# CHARMED CIRCLES

*Brunch for 12*

*Spinach and Cheese Pizz*
*With Garlic Confit*

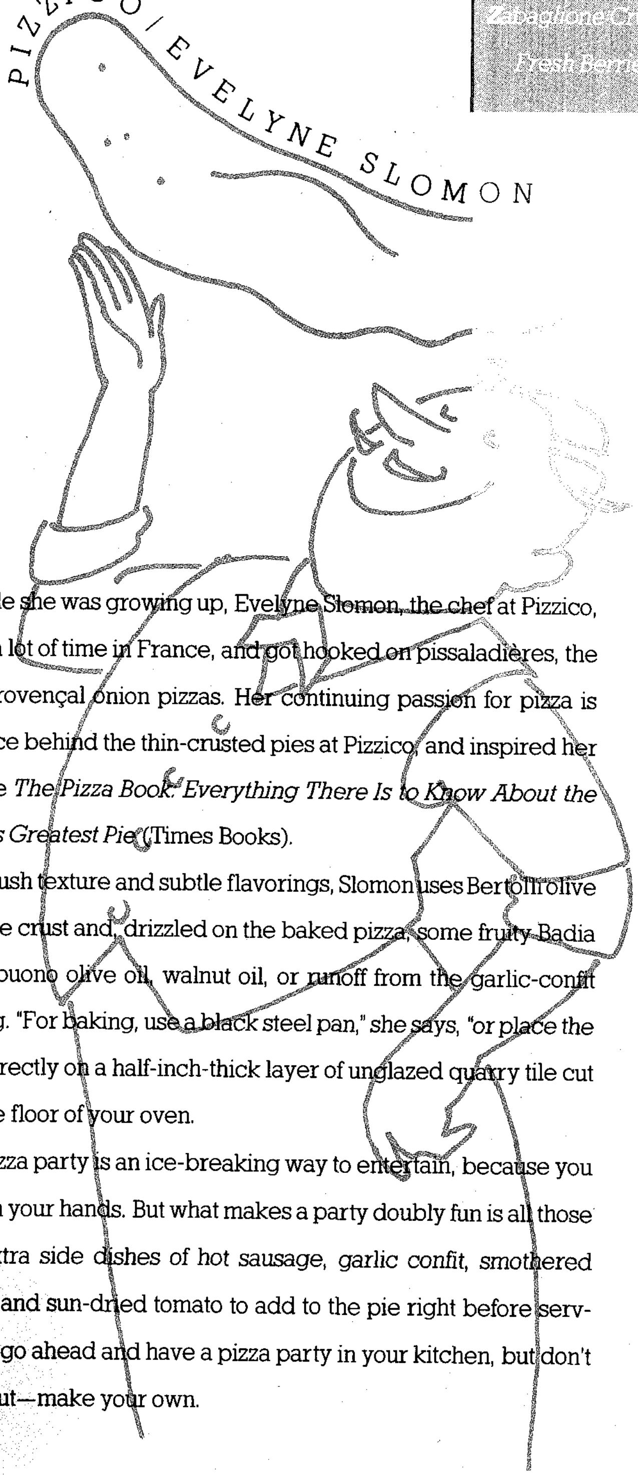
*Pizza With Sweet Pepper*
*and Ricotta Salata*

*Pizza Provençale*

*Pizza Extras: Fennel*
*Sausage, Smothered*
*Onions, Sun-Dried*
*Tomatoes, Garlic Con*
*and Niçoise Olives*

*Zabaglione Cream With*
*Fresh Berries*

## PIZZICO / EVELYNE SLOMON



While she was growing up, Evelyne Slomon, the chef at Pizzico, spent a lot of time in France, and got hooked on pissaladières, the little Provençal onion pizzas. Her continuing passion for pizza is the force behind the thin-crusted pies at Pizzico, and inspired her to write *The Pizza Book: Everything There Is to Know About the World's Greatest Pie* (Times Books).

For lush texture and subtle flavorings, Slomon uses Bertolli olive oil in the crust and, drizzled on the baked pizza, some fruity Badia a Coltibuono olive oil, walnut oil, or runoff from the garlic-confit topping. "For baking, use a black steel pan," she says, "or place the shell directly on a half-inch-thick layer of unglazed quarry tile cut to fit the floor of your oven.

"A pizza party is an ice-breaking way to entertain, because you eat with your hands. But what makes a party doubly fun is all those little extra side dishes of hot sausage, *garlic confit*, smothered onions, and sun-dried tomato to add to the pie right before serving." So go ahead and have a pizza party in your kitchen, but don't order out—make your own.

Sconces, mirror, and chairs, Newel Art Galleries; candelabrum, Linda Horn at Fred Leighton; linens, Françoise Nunnalle; silver candlesticks, platter, bowl, and sauceboat, James II Galleries; plates and crystal, Cardel; silverware and finger bowls, Buccellati; decanter, Tiffany's; salt and pepper shakers, Barneys Chelsea Passage.

## JIM McMULLEN/GENE HOVIS

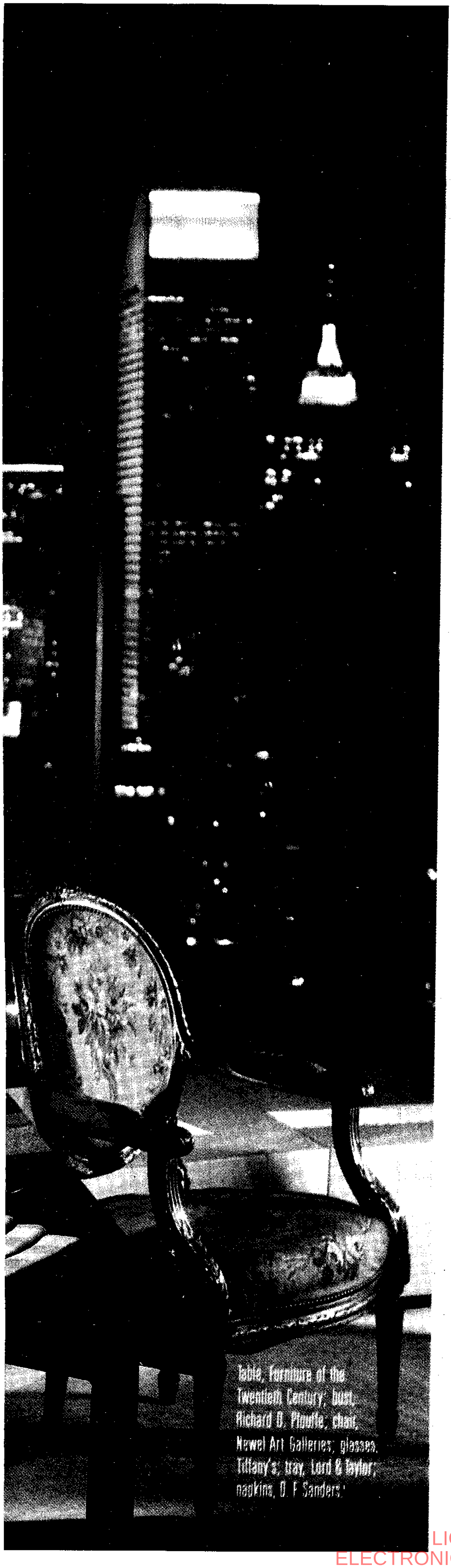
# BIRDS IN HAND

Those Regency chairs cry out for black tie, but this food's finger-lickin' good—the kind every Southerner loves. "We were born cooks in our family, so everything at home was a major food festivity—weddings, funerals, birthdays, camp meetings," says Gene Hovis, food consultant to Jim McMullen. "While I was growing up in North Carolina, adult life was very sophisticated. When we entertained, we used our best things, yet nothing ever felt contrived, and every meal was fun."

*This dinner, prepared by chef Michael Ronis, can be* ordered for a party in Jim McMullen's private dining room. It begins with Louisiana crab cakes served with a joltingly sharp creole sauce. The squab should be eaten with your hands—notice the finger bowls. Lettuce salad garnished with riced hard-boiled egg is a light touch, balanced by pepper-flecked rice and red beans with ham hocks to pass around the table. As Hovis says, "When food is served to you, things don't have the same feeling as when you help yourself."

## FORMAL DINNER for 4

Crab Cakes with Creole Sauce
◆ SQUAB with BACON ◆
Spicy Red Beans and Festive Rice
MIMOSA LEAF SALAD
Lemon-Tangerine Sherbet with Chocolate Lace Cookies



Table, Furniture of the Twentieth Century; bust, Richard D. Plourde; chair, Newel Art Galleries; glasses, Tiffany's; tray, Lord & Taylor; napkins, D. F. Sanders.

ARCADIA / ANNE ROSENZWEIG

# OPULENT OYSTERS

"Oyster eating's a very sociable thing—you can't ever keep the oyster at arm's length," says Anne Rosenzweig, chef and co-owner of Arcadia. "I like the idea of using your hands to pick up the shell, because it breaks down any formality and makes eating such a pleasure."

Although Rosenzweig prefers to serve oysters "as plain as possible," the onset of cold weather led her to create some hearty sauces for the winter months, and also to grill-smoke oysters at her restaurant. "Grilling gives oysters a wonderful smoky ocean flavor, and the gutsy sauces lend a nice edge."

Here, a tray of Malpeques, Cotuits, Wellfleets, Marennes, bluepoints, Chincoteagues, and Belons that have been lightly coated with Rosenzweig's sauces, then broiled on a bed of coarse sea salt. You can buy them at the Grand Central Oyster Bar's take-out counter (shuckers are on duty Monday through Friday from 11:30 A.M. to 9:30 P.M.), and keep them in the refrigerator, covered with plastic wrap, for up to 24 hours. When the guests arrive, uncork the bubbly, and let the fun begin.

**Late-Night Celebration for 6**
**Raw and Broiled Oysters on the Half-Shell**
**Red-Wine Butter Sauce**
**Mint-Ginger-Chili Sauce**
**Coriander-and-Horseradish Vinaigrette**
**Almond-Pepper Sauce**

ARCADIA / ANNE ROSENZWEIG

Assorted oysters coated with Anne Rosenzweig's sauces—plus oysters Rockefeller and one topped with bacon—are ready for broiling. Serve them straight from the oven—the bed of sea salt will keep them hot.

# THE TASTE SETTERS.

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# MIXING IT UP

*Pears stuffed with mascarpone*

## The Lowell
## PEMBROKE ROOM

### Kedgeree

| | |
|---|---|
| 2½ | pounds smoked haddock fillets |
| 2½ | cups long-grain rice |
| 4 | tablespoons corn oil |
| 2 | teaspoons curry powder |
| ½ | stick unsalted butter, cut into small dice |
| 5 | hard-boiled eggs, chopped |
| ⅔ | cup chopped fresh parsley |
| 2 | lemons, cut into thin rounds |

Place haddock in a heavy shallow pan, and cover with boiling water. Simmer over low heat until flesh is soft (about 10 minutes). Remove haddock, reserving about ¾ cup cooking water. Discard any skin or bones, and flake fish into pieces no larger than 1 inch long.

In a saucepan, sauté rice in oil until it becomes transparent, then stir in curry powder. Add cold water to reserved fish stock to make 4 cups. Pour over rice mixture. Cook gently until rice is tender and water has been absorbed (about 25 minutes). Check rice from time to time to make sure it does not stick; it may be necessary to add a few more tablespoons water.

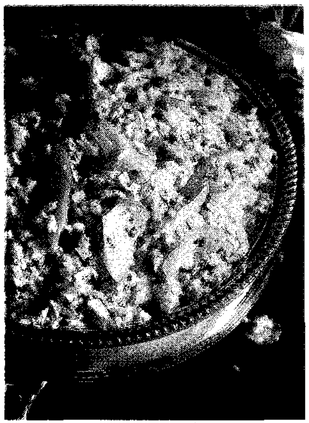
When rice is cooked, add fish and butter. Turn into a hot serving dish, then mix in egg and parsley. Decorate with lemon slices. Serves 12.

## The Four Seasons
## SEPPI RENGGLI

### Ham-and-Barley Soup

| | |
|---|---|
| 1 | cup barley |
| ¼ | stick unsalted butter |
| 1 | cup diced smoked ham, or 6 slices bündnerfleisch, available at Schaller & Weber (1654 Second Avenue, near 86th Street), diced |
| 1 | medium onion, chopped |
| 2 | cloves garlic, minced |
| 1 | carrot, peeled and diced |
| 1 | kohlrabi, peeled and diced |
| 1 | celery root, peeled and diced |
| 1 | leek, trimmed and cut into quarter-inch dice |
| ¼ | head Savoy cabbage, diced |
| 2 | quarts rich chicken broth |
| 2 | pints heavy cream at room temperature |
| | Salt and pepper to taste |
| | Pinch each nutmeg and thyme |
| 1 | cup grated Parmesan cheese (optional) |

Soak barley in 2 cups water overnight. Melt butter in a 4-quart pot, add ham or bündnerfleisch, and sauté for 1 or 2 minutes; do not brown. Add onion and garlic, and sauté for a few minutes more. Now add remaining vegetables, cover, and cook for 5 minutes. Add chicken broth and barley in its soaking liquid, and bring to a boil.



*Kedgeree*

Lower flame, and simmer for 1 hour with lid half off pot. Add cream and seasonings, and simmer for another 15 minutes over a low flame until soup reaches thickness you like. Serve sprinkled with Parmesan. Serves 6.

* * *

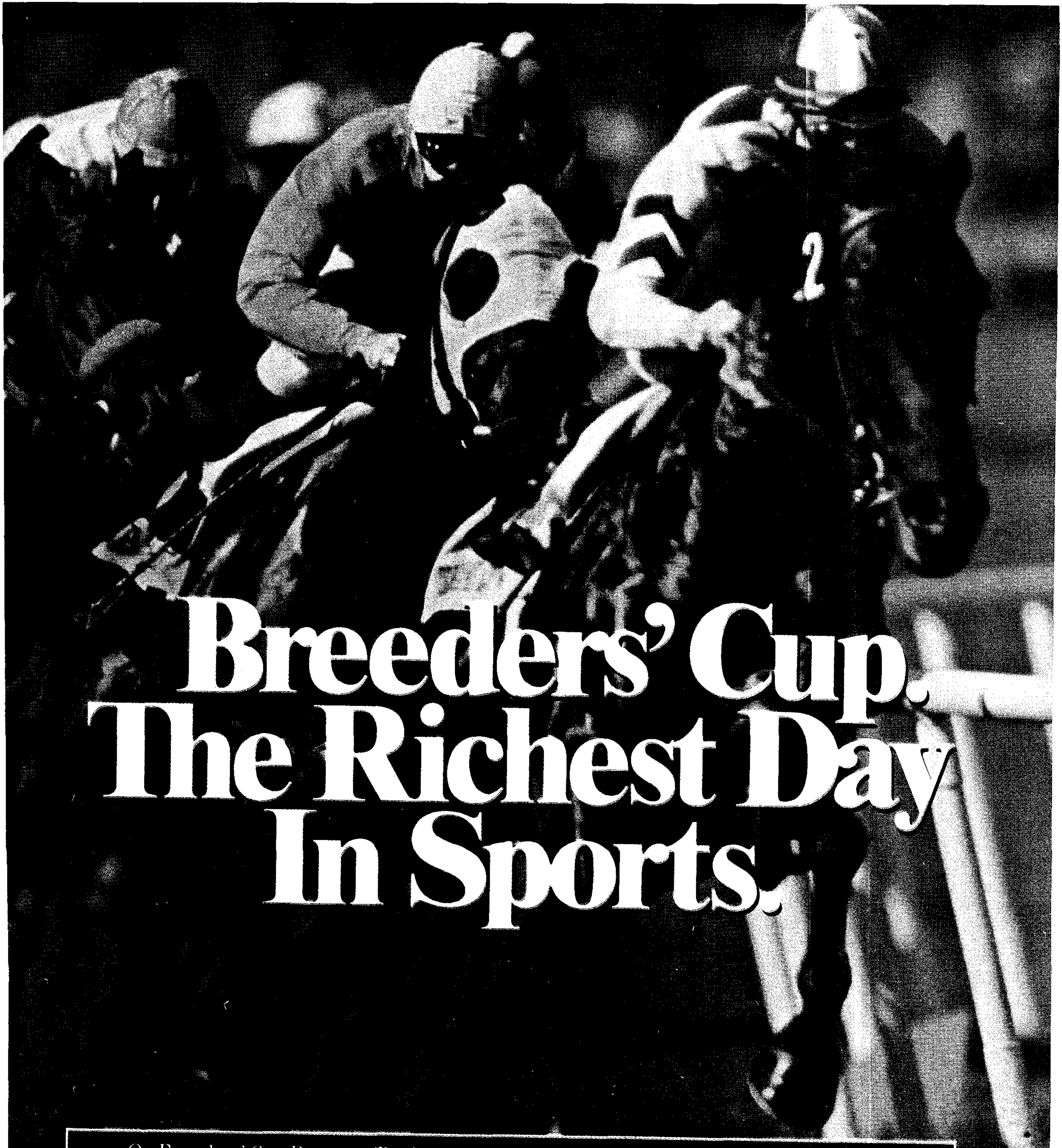
### Pears Stuffed With Mascarpone

| | |
|---|---|
| 6 | large firm pears, about ½ pound apiece or slightly larger |
| 12 | paper-thin slices peeled fresh ginger |
| 1 | cup dry white wine |
| 3 | tablespoons sugar |
| | Juice of half a lemon |
| ½ | pound mascarpone cheese at room temperature |
| ⅔ | cup shelled and chopped pistachio nuts |

Peel pears, leaving stems intact, then slice off bottom of each to make a flat surface. With a melon-ball scoop, remove core at base of each pear, leaving a neat round cavity for filling.

Arrange pears in a heavy ceramic casserole. Scatter

Table, the Gallery at Workbench; plates, flatware, and napkins, D. F. Sanders; candlestick, Hot House.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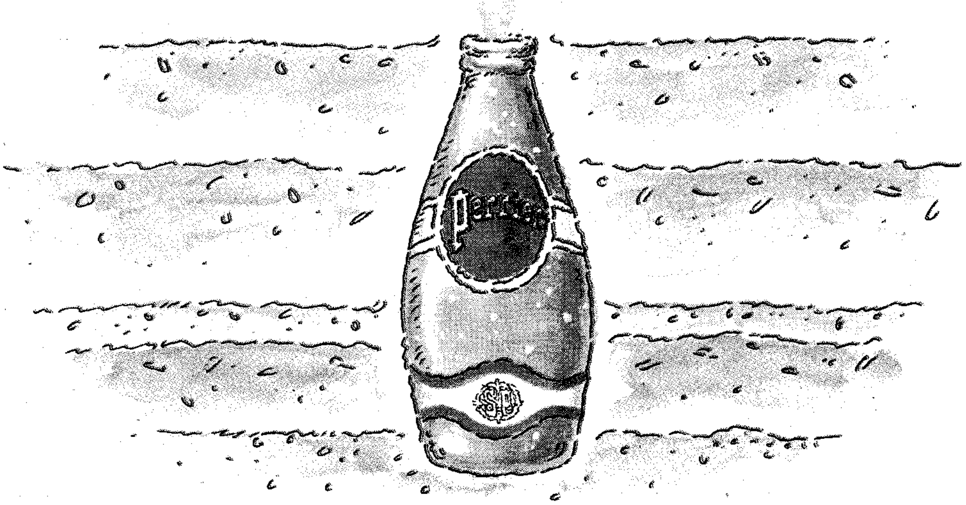

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ginger around pears, adding wine and ½ cup water. Sprinkle fruit with sugar and lemon juice, cover tightly, and cook over low heat until pears are tender but still firm (about 10 minutes).

Carefully remove pears to a plate, and allow to cool slightly. With a fork, mash mascarpone until softened. Stuff cavity of each pear with cheese. Reduce liquid in casserole to about ¼ cup, and keep warm.

Brush each pear with syrup, then dip base in pistachios. Transfer to a platter. Add remaining pistachios to syrup, and spoon over pears. Serve warm.

## The Ballroom

### FELIPE ROJAS-LOMBARDI

### Seco de Cordero

*(Lamb Stew)*

4 cloves garlic, peeled
Coarse salt
1 teaspoon ground cumin
1 teaspoon freshly ground black pepper
½ cup red-wine vinegar
9 tablespoons olive oil
1 leg of lamb (about 9 to 10 pounds), boned, split, and cut into 3-inch cubes
2 medium onions, finely chopped
2 jalapeño peppers, seeded and minced
1 12-ounce bottle of beer
6 cups chicken stock
4 pounds white potatoes, peeled and quartered
7 ounces fresh coriander, finely chopped (about 2 cups tightly packed)
3 cups cooked white rice

Mash garlic cloves in a mortar with 1 teaspoon salt, the cumin, and pepper. When mixture becomes a paste, add vinegar and 3 tablespoons oil, then mix well. Rub cubed lamb with this marinade, and allow to rest for 2 to 3 hours.

In a pan large enough to hold meat in a single layer, heat remaining oil. Add lamb, and brown, turning frequently (about 20 minutes). Add onion and peppers, stir well, and sauté until onion is transparent.

Add beer, and simmer until it evaporates. Stir in chicken stock and 1 teaspoon salt (or to taste), and simmer, covered, until meat is tender (about 1 hour). Add potatoes, and simmer, covered, until they are cooked through but still hold their shape (about 20 minutes). Add coriander, and cook, covered, for another 10 minutes. Serve over rice. Serves 6 to 8.

*Ham-and-barley soup with salad of peppers, arugula, and fennel*

### Acelgas al Ajillo

*(Swiss Chard in Garlic Sauce)*

2 pounds fresh red or white Swiss chard, mustard greens, or spinach
¼ cup red-wine vinegar
4 to 6 cloves garlic, minced
1 jalapeño pepper, seeded and minced
Pinch freshly ground black pepper
2 tablespoons peeled and minced fresh ginger (optional)
Pinch ground cloves
⅓ cup pitted and coarsely chopped Kalamata olives
Italian parsley, finely chopped
¾ cup Spanish olive oil
Salt to taste

Trim ends from stems of chard, greens, or spinach, wash well, and drain. Arrange in a colander or steamer with stems toward center, and steam for 5 to 10 minutes, covered. Turn onto a platter, forming greens into a turbanlike ring.

In a small bowl, mix vinegar with garlic, jalapeño, pepper, ginger, and clove, and allow to sit for 5 to 10 minutes. Add olives, ⅓ cup parsley, and the oil, and mix, correcting seasoning.

Pour sauce over greens, and sprinkle with 2 tablespoons parsley. Serves 6 to 8.

### Salpicón de Mote

*(Hominy Salad)*

½ cup fresh lime or lemon juice or a combination
Pinch each cayenne and white pepper
2 teaspoons coarse salt
3 tablespoons sesame oil
1 cup olive or vegetable oil
4 cups cooked whole hominy (or canned hominy, rinsed well and drained)
½ cup sliced scallion
1 cup each seeded and diced red, yellow, and green pepper
¼ cup chopped fresh dill, plus extra for garnish
Salt and pepper to taste

In a bowl, mix citrus juice with cayenne, white pepper, and coarse salt. Mix thoroughly with both oils, add hominy and scallion, and set aside for 20 minutes. Add peppers and dill, and allow to sit for 5 minutes more, tossing once or twice. Correct seasoning, and garnish with dill. Serves 6 to 8.

### Frijoles con Caracoles

*(Red Beans With Snails)*

2 cups dry red kidney beans, soaked overnight in 3 quarts water, or 4 cups canned red kidney beans, drained and rinsed
Coarse salt
6 tablespoons olive oil
1½ tablespoons minced garlic
1 cup minced onion
¼ cup dry white wine
Pinch ground cloves
1 teaspoon Spanish paprika
Pinch cayenne pepper or minced jalapeño
3 tablespoons flour
2 to 2½ cups beef stock
1 pound large canned snails, rinsed and drained
2 tablespoons balsamic vinegar
¼ cup finely chopped Italian parsley

If using canned beans, place in a colander until needed. If using dry beans, place with their soaking liquid in a saucepan or stockpot along with 2 teaspoons salt, and bring to a boil. Then turn down heat, and simmer until beans are tender but not mushy (30 to 40 minutes). Drain, and set aside.

In a skillet, heat 4 tablespoons olive oil, then add garlic and onion. Sauté for several minutes until onion becomes transparent. Add wine, and cook until it has evaporated. Add clove, paprika, cayenne or jalapeño, and flour. Mix thoroughly, and add beef stock. Stir with a wire whisk until smooth.

Over medium heat, bring mixture to a gentle boil, stirring frequently. Turn down heat, add 2 teaspoons salt, and simmer sauce for 10 minutes. Add snails, and cook over low heat for 20 to 30 minutes, stirring occasionally. Remove from heat, and allow to cool.

Combine cooked beans and snails in a bowl, then add remaining olive oil, the vinegar, and parsley. Correct seasoning with more salt if desired, and toss gently. Serves 6 to 8.

## An American Place

### LARRY FORGIONE

### Chili-Beef Loaf

**1½ cups flour**
**2 cups stone-ground cornmeal**
**Salt and freshly ground black pepper**
**3 eggs**
**5 egg yolks**
**2 cups milk**
**¾ stick lightly salted butter**
**3 tablespoons chopped parsley**
**2½ pounds ground sirloin or rump**
**½ cup each seeded and diced green and sweet red pepper**
**1½ to 2 cups freshly stripped corn kernels**
**¼ cup diced onion**
**¼ teaspoon minced garlic**
**4 tablespoons chili powder**
**¼ teaspoon cayenne pepper**
**¼ cup beef stock**
**¼ cup beer**
**Dash each Tabasco and Worcestershire sauce**
**Corn-and-tomato salsa (recipe below)**
**Glazed baby onions**

Preheat oven to 350 degrees. Make pancakes: In a bowl, mix flour, 1½ cups cornmeal, a pinch each salt and pepper, the eggs, and 3 egg yolks into a paste. Gradually whisk in milk until mixture is smooth.

Melt butter in a small saucepan until it foams and turns a light nutlike color, being careful not to burn it. Pour butter into batter, mix well, and add parsley. Let sit for at least 20 minutes and preferably for 2 hours.

Brush a 9-inch crêpe pan with vegetable oil, and heat. Pour in just enough batter to thinly coat bottom of pan. Cook pancake until lightly browned (about 1 minute). Turn it over, and brown other side. Repeat process until you have 6 pancakes. Save remaining batter to use in chili-beef mixture.

Make chili beef: Coat a large sauté pan with vegetable oil, and cook meat until lightly covered with oil and just beginning to brown. Add peppers, corn, onion, and garlic, and stir well. Pour off excess grease, and add chili powder, ½ teaspoon salt, and the cayenne. Cook until chili powder has dissolved (3 to 4 minutes). Add beef stock, beer, Tabasco, and Worcestershire sauce, and stir. Pour into a bowl, and let cool.

Mix together ½ cup cornmeal, ½ cup reserved cornmeal batter, and 2 egg yolks. Add to meat mixture, and mix thoroughly.

Assemble loaf: Butter a 9-by-3½-inch loaf pan lightly and evenly. Cut a piece of waxed paper to fit bottom of pan, and press it into pan.

Line bottom and sides of pan with 3 overlapping pancakes. Spread a 1½-inch-thick layer of beef mixture evenly on top of pancakes. Cut 2 pancakes into wide strips, trimming edges to fit pan. Layer strips of 1 pancake on beef layer, then spread with another layer of beef mixture. Repeat process with remaining pancake strips and beef. There should now be 3 pancake layers (counting bottom layer) and 3 layers of beef mixture. Place last, whole pancake over top, tucking it into sides of pan. Cover top with another piece of waxed paper, and then with a double layer of aluminum foil. Crimp edges all around.

*Chili-beef loaf with corn-and-tomato salsa and glazed baby onions*

Place loaf pan in a roasting pan, and add about 2 inches of water. Bake for 55 to 60 minutes. Remove pans from oven, and let loaf cool in its water bath for 20 minutes.

Remove foil and waxed paper, and run a knife around loaf to free sides. Invert onto a plate, and peel paper off bottom. Slice, and serve with corn-and-tomato salsa and glazed baby onions. Serves 6 to 8.

~

### Corn-and-Tomato Salsa

**1 cup peeled, seeded, and diced tomato**
**1½ cups freshly stripped corn kernels, blanched and cooled**
**3 large bell peppers (red, green, and yellow), seeded and finely diced**
**2 jalapeño peppers, roasted, seeded, and finely diced**
**4 to 5 tablespoons finely sliced coriander leaves**
**Juice of 1 lime**
**Freshly ground black pepper to taste**
**Dash Tabasco sauce**

Mix all ingredients together, and serve.

~

### Blackberry-Apple Crumble

**¾ cup flour**
**¾ cup brown sugar, packed**
**10 tablespoons unsalted butter, cut into cubes**
**1 teaspoon ground ginger**
**3 cups blackberries**
**3 tablespoons fresh lemon juice**
**¼ cup sugar**
**4 Rome apples, peeled and cored**
**Whipped cream or vanilla ice cream**

Preheat oven to 350 degrees. Make topping: Place flour, brown sugar, 6 tablespoons butter, and the ginger in a bowl. Work mixture gently with your fingertips until it resembles coarse crumbs.

Discard any damaged or underripe blackberries. Put remaining berries in a mixing bowl, and add lemon juice, sugar, and remaining butter. Cut apples into quarters and then into slices. Add to berries, and toss until evenly distributed.

Put fruit mixture into a 1½-quart pie pan or casserole, and sprinkle evenly and lightly with topping.

Place dish in a roasting pan, and add about 1½ inches of water. Bake in center of oven until top is golden and crisp (about 20 to 25 minutes). Let cool for 20 to 25 minutes. Serve warm with unsweetened whipped cream or vanilla ice cream. Serves 6 to 8.

## Pizzico

### EVELYNE SLOMON

### Sicilian-Style Pizza Dough

**¾ cup warm tap water (about 110 to 115 degrees)**
**1 package Fleischmann's active dry yeast**
**¼ cup Bertolli olive oil**
**3 to 3½ cups unbleached all-purpose flour**
**½ teaspoon salt**

Fit work bowl of food processor with a steel blade or a dough blade. Pour in water, then sprinkle in yeast, turning machine on and off once or twice to dissolve it.

Add oil, 3 cups flour, and then salt, making sure not to add salt before flour. Process continuously until dough forms a ball. (With a steel blade, dough often won't go into a ball but will form a layer under or over blade. This is fine.)

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# OMEGA MARK OF ACHIEVEMENT TO JEAN KENNEDY SMITH

## *By Seena Hamilton*

She's the kid sister of an illustrious family and known as the "Quiet One"... but her accomplishments are in the mold of the Kennedy clan...dedicated, personal, determined and successful. We are talking about Jean Kennedy Smith, youngest sister of the late president, wife of Stephen, who oversees the Kennedy finances, mother of four and the founder of Very Special Arts (an educational affiliate of the John F. Kennedy Center for the Performing Arts)—a nationwide arts program for children, youths and adults with disabilities now serving over 600,000 persons, and is also affiliated in 35 countries. Her extraordinary achievements have merited her the Omega Watch Mark of Achievement Award.

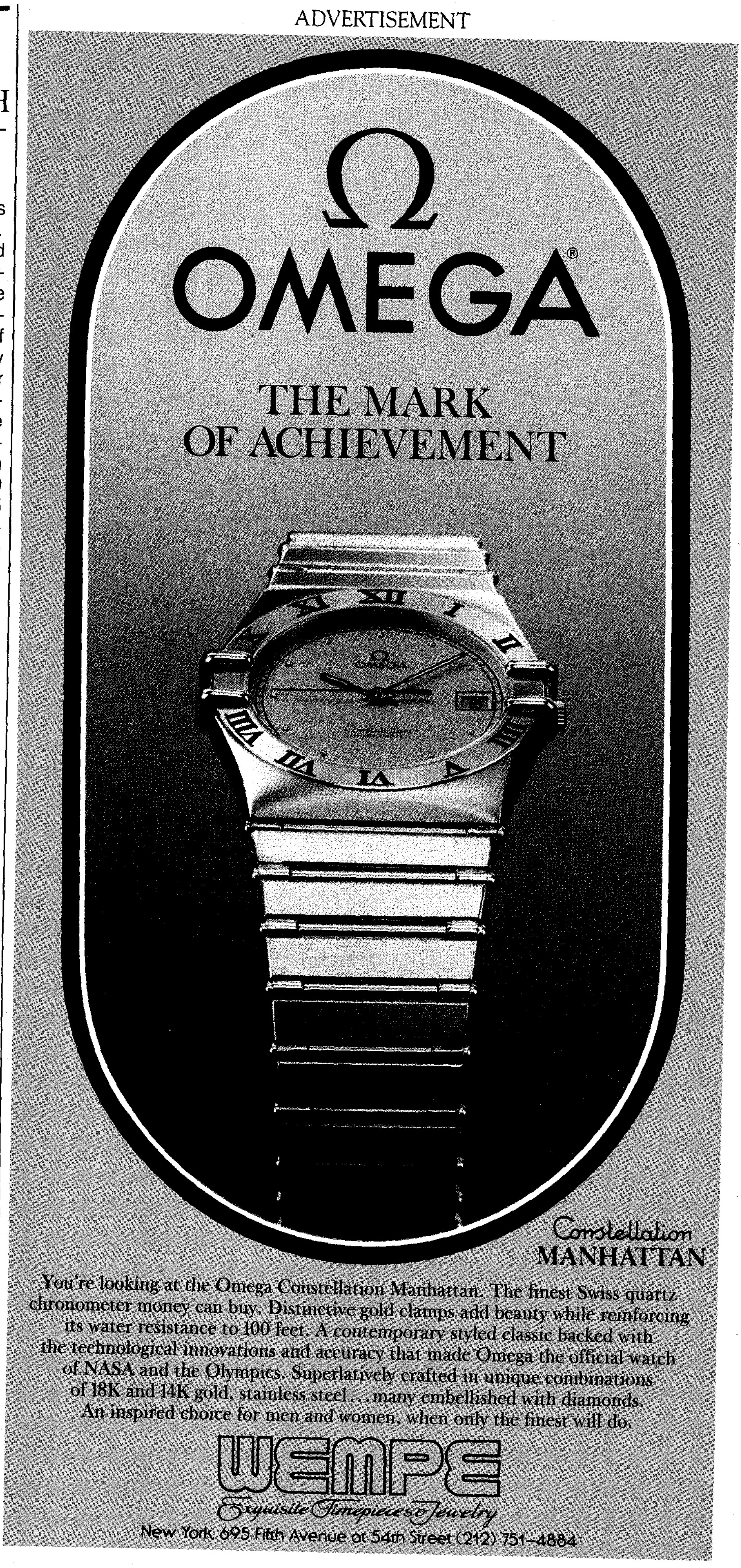
The Award is given to a New York person, place or event which symbolizes ultimate achievement. According to Mrs. Smith, many people forget she is indeed a New Yorker. "We all grew up in Bronxville. I went to Manhattanville College of the Sacred Heart and have lived here since 1962." Home is a townhouse in the East Sixties and a haven for many Kennedy members. "We are a close and mutually supportive family."

Mrs. Smith is also Chairperson of Very Special Arts Festivals where handicapped youngsters showcase their achievements in visual and performing arts. "Arts activities are crucial to these children's self-expression and their development," Mrs. Smith said.

From only one Very Special Arts Festival in 1974 over 440 Festivals were conducted this year. A particular special event will take place on November 23 when Pope John Paul II blesses Italy's first Very Special Arts Festival in Rome.

"Only when every person can be assured the opportunity to share an appreciation of the arts can all of us share the wonder of the talent, the creativity and the joy of every person," said Mrs. Smith, summarizing the philosophy of Very Special Arts.

Omega Watch Corporation has supported several of these programs since 1981. One is the Itzhak Perlman Award which through a grant to young people with disabilities provides recognition and career assistance. "We are proud to make this contribution," said Walter Lehmann, president of Omega Watch Corporation, "Mrs. Smith's personal dedication to this cause has enriched the lives of the handicapped and indeed earned her the Omega Mark of Achievement symbolized by our presentation of the Omega Constellation Manhattan Watch."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Test dough by squeezing a portion in your hand. If it sticks lightly to your skin, add a dusting of flour, and process until no longer sticky. If it is too dry and has a tendency to crumble, add water a tablespoon at a time until right consistency is reached. (Slomon says it should feel "as smooth as a baby's bottom.")

Remove dough from bowl, and knead quickly into a ball. Lightly oil a 2-quart bowl with olive oil, roll ball of dough around in bowl to coat it with a thin film of oil, then tightly seal bowl with plastic wrap.

Place bowl in a warm, draft-free place, preferably a gas oven with a pilot light. (For electric ovens, set thermostat at 200 degrees for 10 minutes, then turn oven off before putting dough inside.)

Let dough rise for 30 to 45 minutes. Once it has doubled in bulk, punch it down by pushing your fist into it. Remove dough from bowl, and knead again for about 1 minute. Let rest for 15 more minutes before using, or refrigerate for up to 8 hours.

Divide dough ball into 3 portions, and roll or stretch out on a lightly floured surface. Makes 3 9-inch-round thin crusts or 1 15-to-16-inch-round medium crust.

### Spinach-and-Chèvre Pizza With Garlic Confit

| | |
|---|---|
| **1** | **9-inch pizza shell** |
| **4** | **ounces bûcheron cheese with rind cut off, coarsely crumbled** |
| **2** | **ounces mozzarella cheese, thinly sliced** |
| **1** | **teaspoon fresh herbs (parsley, chives, or basil, or a combination) or a pinch herbes de Provence** |
| | **Freshly ground black pepper to taste** |
| **5** | **thin slices soppressata, cut in half** |
| **½** | **pound fresh spinach, washed and cooked in a pan just until wilted, then drained, or ½ a 10-ounce package frozen spinach, cooked and squeezed dry** |
| | **Garlic confit (recipe below)** |
| **1** | **tablespoon walnut or olive oil** |

Preheat oven to 500 degrees. Place pizza shell in a 9-inch pan that has been rubbed with corn oil.

In a small bowl, mix bûcheron, mozzarella, herbs, and pepper. Spread cheese mixture over dough shell. Arrange soppressata on shell, then lay spinach over it, and garnish with garlic confit. (Soppressata must be under spinach or it will dry out during baking.) Finish with a sprinkling of oil. Bake until crust is golden brown (10 to 15 minutes).

### Pizza With Sweet Peppers and Ricotta Salata

| | |
|---|---|
| **1** | **9-inch pizza shell** |
| **2** | **large peppers (yellow and sweet red), seeded and julienned** |
| **1** | **tablespoon extra-virgin olive oil, such as Badia a Coltibuono** |
| **4** | **ounces ricotta salata, available at Salumeria Biellese (376 Eighth Avenue, at 29th Street)** |
| **2** | **tablespoons combined finely chopped fresh parsley, chives, and basil** |
| | **Freshly ground black pepper to taste** |
| | **Oil from garlic confit (recipe below)** |

Preheat oven to 500 degrees. Place pizza shell in a 9-inch pan that has been rubbed with corn oil.

Over low heat, gently sauté peppers in olive oil, covered, until just tender (about 15 minutes). With a fork, mash together cheese, herbs, and pepper. Spread dough shell with cooked peppers and their oil, then with herbed cheese. Sprinkle with some oil from garlic confit, and bake until crust is golden brown (10 to 15 minutes).

### Pizza Provençale

| | |
|---|---|
| **1** | **9-inch pizza shell** |
| **1** | **cup pissaladière onion base (recipe below)** |
| **1** | **2-ounce can flat anchovies, drained** |
| **10** | **niçoise olives** |
| **4** | **sun-dried-tomato halves** |
| | **Fresh herbs, finely chopped** |

Preheat oven to 500 degrees. Place pizza shell in a 9-inch pan that has been rubbed with corn oil.

Spread onion base evenly over shell. Arrange anchovies on pizza in a crisscross pattern, and bake until crust is golden brown (10 to 15 minutes). Remove from oven, dot with olives, and garnish with tomatoes and a sprinkling of herbs.

### Garlic Confit

| | |
|---|---|
| **20** | **cloves garlic, peeled (blanch for 30 seconds to facilitate peeling)** |
| | **Bertolli olive oil** |

Put garlic cloves in a small saucepan, and add enough oil to just cover them. Cook over very low heat, stirring frequently to prevent burning, until cloves are tender and golden (20 to 30 minutes). Drain, and reserve oil for seasoning. (Undrained confit will keep in refrigerator for up to 2 months so long as jar is filled to top with oil.)

### Pissaladière Onion Base

| | |
|---|---|
| **¼** | **cup Bertolli olive oil** |
| **3** | **pounds large sweet yellow or red onions or a mixture of both, thinly sliced** |
| **4** | **cloves garlic, peeled and crushed** |
| **1** | **tablespoon dried French thyme leaves, or 2 tablespoons fresh thyme leaves** |
| **1** | **bay leaf** |
| **½** | **teaspoon coarsely ground black pepper** |

*Squab with festive rice*

Heat oil in a large frying pan. Add remaining ingredients, stirring to mix well. Over medium heat, cook, uncovered, for 45 minutes, stirring occasionally to prevent scorching. Onions are done when they have melted down almost to a purée and all excess moisture has evaporated. Makes enough for 3 9-inch pies. (May be refrigerated for up to a week or frozen for 2 months.)

## Jim McMullen

GENE HOVIS

### Crab Cakes With Creole Sauce

| | |
|---|---|
| **1** | **pound lump crabmeat** |
| **2** | **large eggs** |
| **1** | **teaspoon dry mustard** |
| **¼** | **teaspoon dried thyme** |
| **1** | **cup flavored Italian breadcrumbs** |
| | **Dash Tabasco sauce** |
| **¼** | **cup light cream (optional)** |
| | **Flour** |
| **1** | **stick unsalted butter, clarified** |
| | **Creole sauce (recipe below)** |

Pick over crabmeat to remove any cartilage. Combine first 6 ingredients. If mixture seems too dry, add cream. Form into 12 small cakes approximately 2 inches in diameter. Roll lightly in flour.

In a large skillet, heat clarified butter over moderate heat, being careful not to burn it. Fry cakes in batches until nicely browned on both sides, then drain on absorbent paper. Serve with creole sauce. Serves 4.

### Creole Sauce

| | |
|---|---|
| **½** | **stick unsalted butter** |
| **1** | **medium onion, finely chopped** |
| **1** | **clove garlic, minced** |
| **¼** | **teaspoon dried thyme** |
| **2** | **cups chopped stewed tomato (drained, if canned)** |
| **1** | **cup rich fish stock or bottled clam juice** |
| | **Dash Tabasco sauce** |
| **1** | **tablespoon dry sherry** |

Melt butter in a medium saucepan, and sauté onion and garlic until wilted. Add remaining ingredients except for sherry, and simmer for 30 to 40 minutes, stirring occasionally. Just before serving, add sherry.

### Squab With Bacon

**6 to 8 small squab, cleaned and dressed**
**Armagnac or any good cognac**
**Flour**
**Salt and freshly ground black pepper**
**1 pound lean bacon, frozen (for easy cutting)**
**1 medium onion, finely chopped**
**2 stalks celery, finely chopped**
**3 cups rich chicken broth**

Rub squab inside and out with cognac. Dust lightly with flour, sprinkle with salt and pepper, and set aside.

Finely chop bacon, fry in a large skillet until crisp, then drain on absorbent paper. Pour off most of fat, add squab to skillet, and brown. Add onion, celery, and chicken broth, cook briefly, then transfer everything to a large Dutch oven or casserole. Cook squab breast side down, covered, until tender (about 1½ hours).

When birds are done, remove to a warm platter, and cover with bacon. Reduce cooking liquid, add a tablespoon of cognac, and serve in a gravy boat. Serves 4.

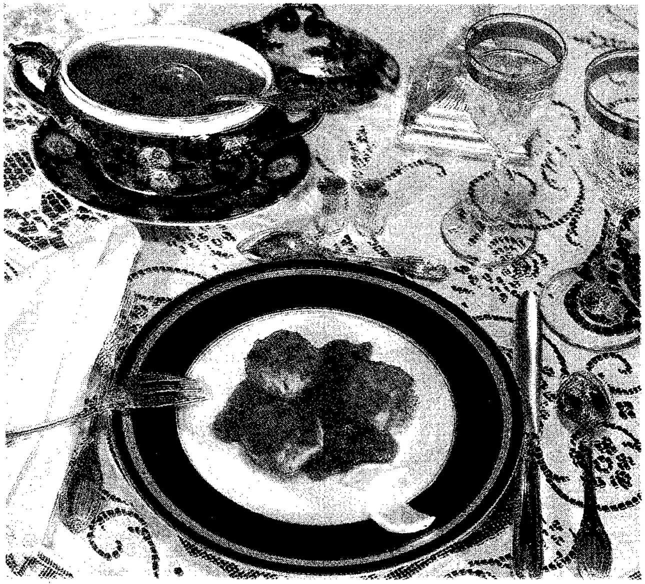
~

### Festive Rice

**2½ cups rice**
**Salt and freshly ground white pepper**
**¼ cup vegetable oil**
**½ cup each seeded and chopped yellow, green, and sweet red pepper**
**½ cup chopped celery**
**Fresh watercress**

Cook rice according to package directions, adding salt and pepper to cooking water. In a medium saucepan, heat oil, and quickly sauté peppers and celery for about 2 minutes; set aside.

Oil a 2-quart pudding mold or soufflé dish. Mix sautéed vegetables with cooked rice. Mound mixture into mold or soufflé dish, and cover with waxed paper. Place over a pot of hot water until serving time. Unmold onto a platter, and garnish with watercress. Serves 4.



*Crab cakes with creole sauce*

~

### Spicy Red Beans

**3 cups beef bouillon**
**2 cups dry red kidney beans, picked over and rinsed**
**2 medium-size smoked ham hocks, split**
**2 cups coarsely chopped onion**
**2 cloves garlic, minced**
**1 bay leaf**
**1 cup chopped stewed tomato (drained, if canned)**
**Dash Tabasco sauce**
**Chopped scallion**
**Fresh parsley**

In a large casserole, bring 3 cups water and the beef bouillon to a boil. Add beans, and boil for 5 minutes. Remove from heat, and let beans soak for 45 minutes. Bring liquid to a boil again, add remaining ingredients except for scallion and parsley, and simmer, uncovered, until beans are tender (about 1 hour).

Add more Tabasco if desired. Garnish with scallion and parsley. (Beans are better when made a day ahead.) Serves 4.

## Arcadia

ANNE ROSENZWEIG

### Red-Wine Butter Sauce

**½ cup chopped shallot**
**1 tablespoon cracked black pepper**
**3 cups dry red wine**
**½ cup rich fish stock**
**6 sticks unsalted butter, softened**
**Salt and pepper**
**¼ cup chopped fresh basil**
**¼ cup chopped fresh parsley**

In a saucepan, heat shallot, cracked pepper, and wine. Reduce until liquid becomes a syrup (20 to 25 minutes), then add fish stock, and reduce liquid again until ¼ cup remains. Over medium heat, whisk in butter a tablespoon at a time, then strain. Add salt and pepper to taste and, lastly, herbs. Keep warm, and use as a dipping sauce for raw oysters. Makes about 2 cups.

~

### Mint-Ginger-Chili Sauce

**1 cup fresh mint leaves, stems removed**
**2 tablespoons chopped shallot**
**2 tablespoons peeled and minced fresh ginger**
**1 small fresh jalapeño pepper, seeded and chopped**
**⅔ cup crème fraîche**
**2 tablespoons white-wine vinegar**
**1 teaspoon fresh lemon juice**
**1 tablespoon honey**
**Salt to taste**

In a food processor, process all ingredients until smooth, then chill. Use as a dipping sauce, or coat oysters with 1 tablespoon mixture each, and broil under a high flame until their edges begin to curl (no more than 4 minutes). Serve immediately. Makes about 1½ cups.

~

### Coriander-and-Horseradish Vinaigrette

**1½ tablespoons Dijon mustard**
**3 tablespoons minced shallot**
**¾ cup chopped fresh coriander**
**2 cups light olive oil or vegetable oil**
**¼ cup white-wine vinegar**
**¼ cup fresh lemon juice**
**Salt and pepper to taste**
**⅔ cup grated fresh horseradish**

In a food processor, process first 3 ingredients, then slowly add oil. Add remaining ingredients except for horseradish, and process again. Stir in horseradish. Use as a dipping sauce. Makes about 2½ cups.

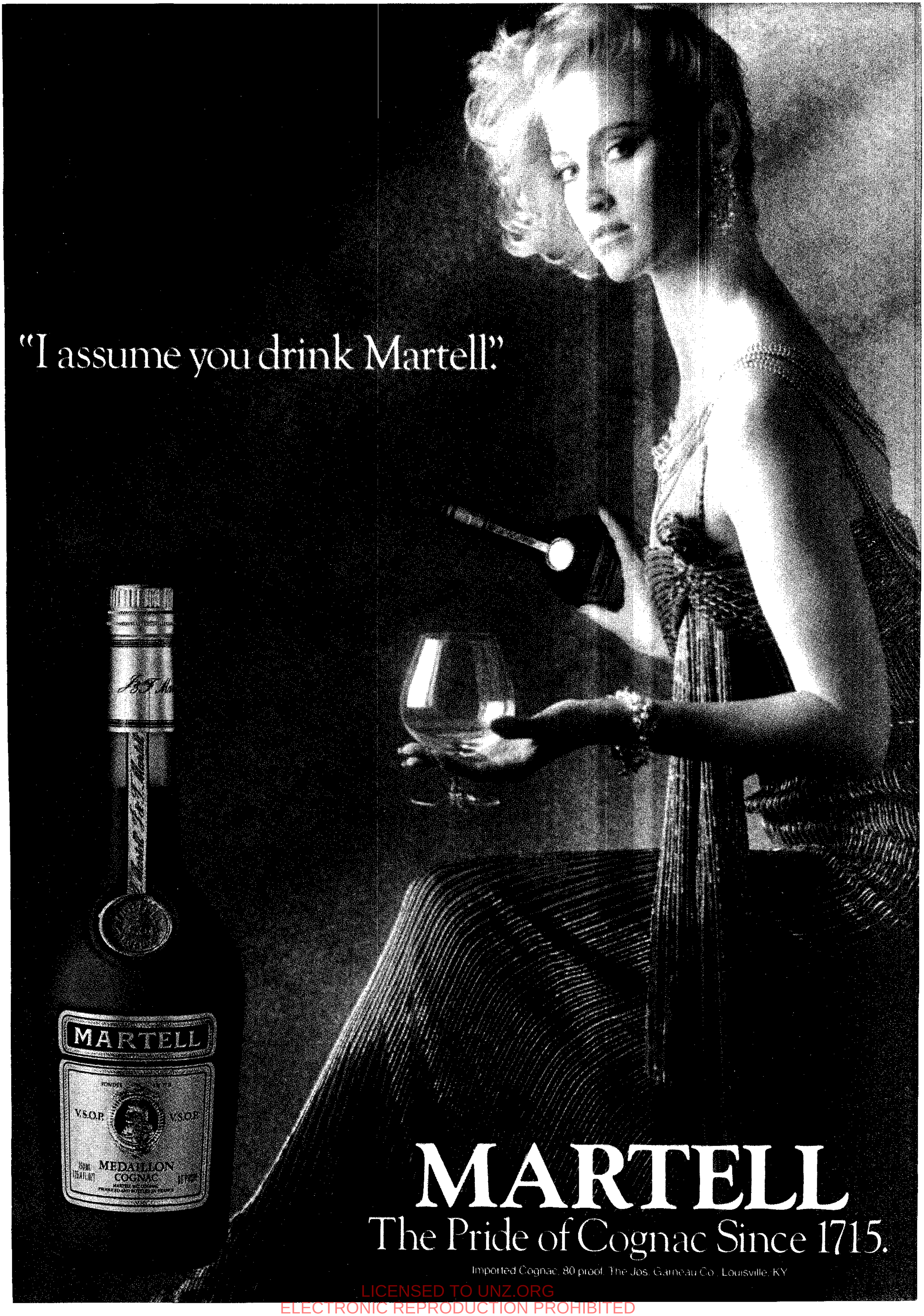
~

### Almond-Pepper Sauce

**Olive oil**
**½ medium onion, minced**
**4 sweet red peppers, roasted, peeled, and seeded**
**¼ cup peeled, seeded, and chopped tomato**
**6 cloves garlic, minced**
**¼ cup dry white wine**
**2 ½-inch-thick slices French bread, sautéed in olive oil**
**1 cup sliced toasted almonds**
**2 tablespoons red-wine vinegar**
**½ cup rich fish stock**
**2 tablespoons red-pepper flakes**
**Salt and pepper to taste**

In a sauté pan, heat 3 tablespoons olive oil, and sauté onion, peppers, tomato, and ⅔ of garlic for 5 minutes. Deglaze pan with wine, and reduce liquid over medium heat for 3 minutes.

Place mixture in a food processor, and process briefly. Add remaining ingredients, and process again. Use as a dipping sauce, or coat oysters with 1 tablespoon mixture each, and broil under a high flame until their edges begin to curl (no more than 4 minutes). Serve immediately. Makes about 3 cups.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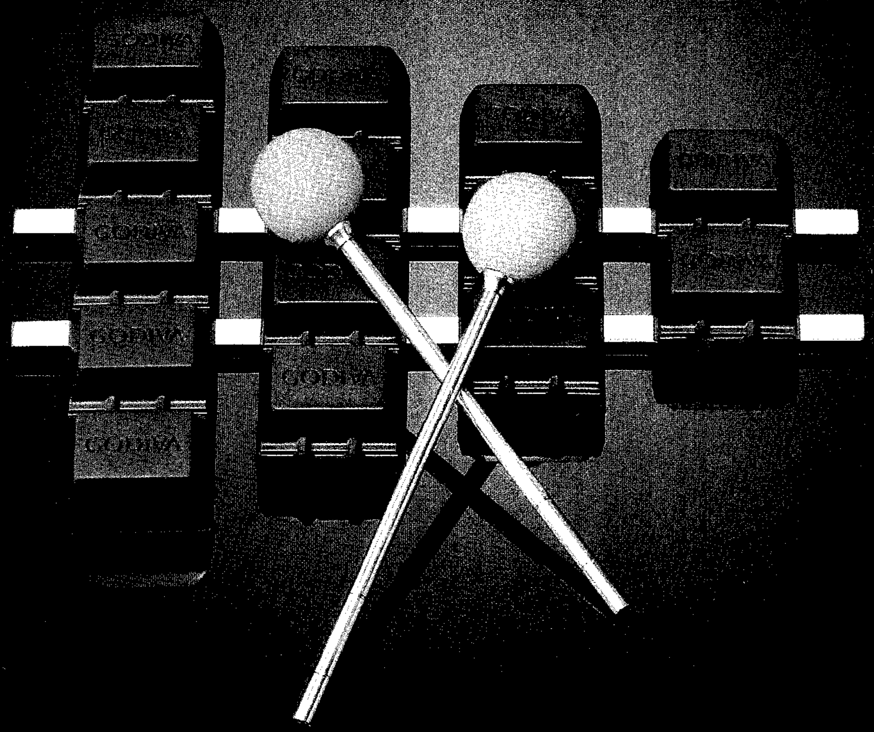

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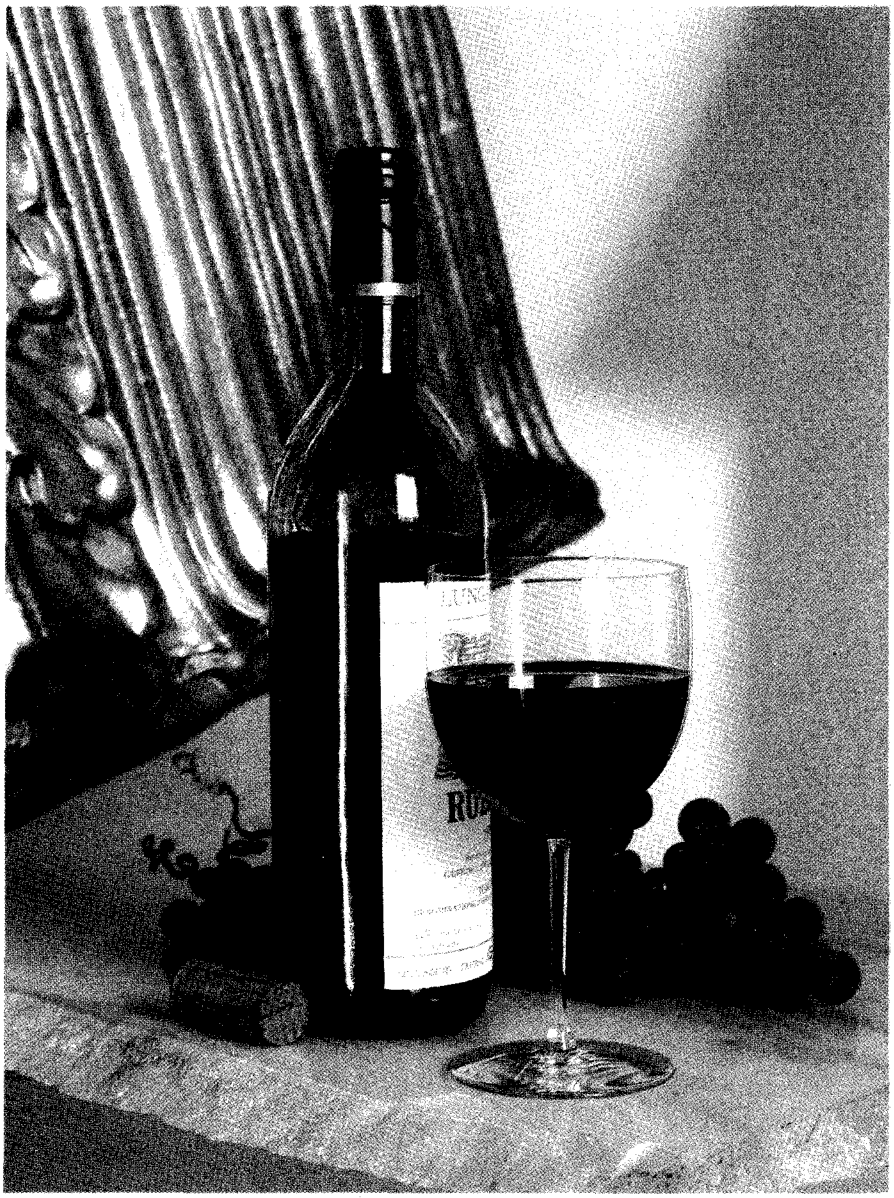
# LATE QUARTET

### BY ALEXIS BESPALOFF

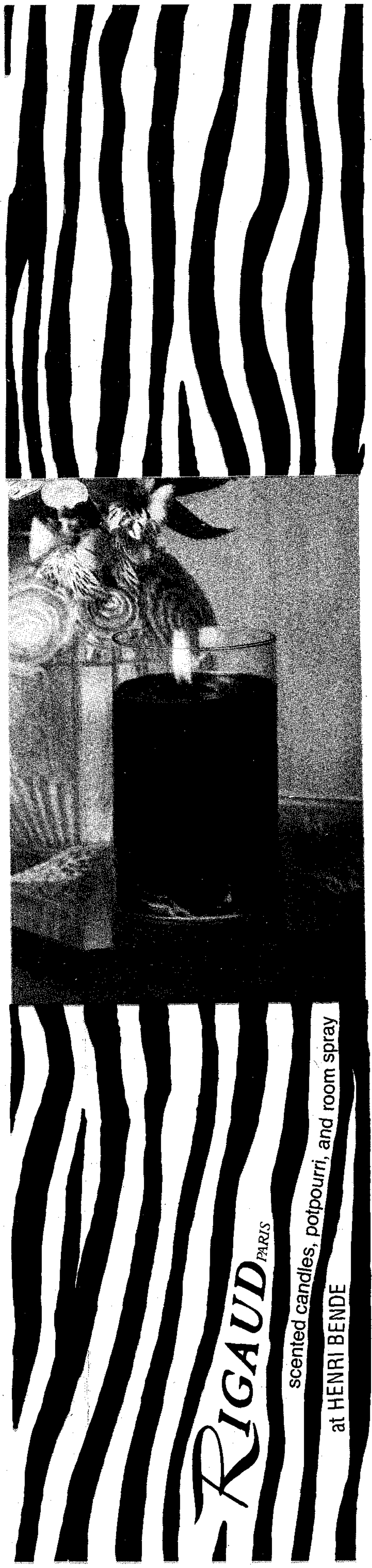
JUST AS THERE ARE TALENTED and imaginative cooks who can take a basic idea—breakfast, brunch, formal dinner—and transform it into a special meal, so there are innovative wine-makers who can work within an established vineyard region and transform its wines into something both original and excellent. Such creative wine-makers are responsible for the quartet of unusual red wines described here. There are many wines whose modest qualities are enhanced by the stories associated with them. These four, however, are every bit as good as their stories; only their prices are modest.

“THE OWNER OF A FAMOUS vineyard is part of a long tradition,” says Count Ugo Contini-Bonacossi, owner of Villa di Capezzana, in Tuscany. “He can add a stone or two to the pavement, but he can't change the direction of the road.” Villa di Capezzana is a 1,700-acre estate situated about ten miles west of Florence (developers, please note). Most of the estate is planted with olive trees, but there are about 250 acres of vineyards as well.

Capezzana lies within the Chianti Montalbano zone, and its wines are entitled to that appellation. For many years, however, the wines from the best sites on the estate, which were planted not only with the traditional Sangiovese grape but also with about 10 percent of Cabernet Sauvignon, have been aged and bottled separately from the rest of the crop. The resulting wine is similar to Chianti, but with more structure, character, and longevity, a stylish variation on a familiar theme. “I realize that many Italian wine-



Glass from Baccarat.


RIGAUD PARIS
scented candles, potpourri, and room spray
at HENRI BENDEL

makers have adopted the small, new-oak barrels used in Bordeaux," says Contini-Bonacossi, "but we prefer the traditional large casks of used oak so that our wine retains its own aroma rather than becoming an imitation of a French wine." In 1975, the wine, called Carmignano, was finally granted its own appellation of origin.

Although Villa di Capezzana's Carmignano is not widely distributed, the elegant and balanced 1982 (about $7) is available here, as is the more richly textured 1980 Riserva (about $10). Barco Reale is Contini-Bonacossi's proprietary name for a young Carmignano; the vigorous and distinctive 1983 (about $6) will arrive in November.

IN 1950, GEORGES BRUNET PURCHASED Château La Lagune, in the Médoc district of Bordeaux. Those who enjoy the vineyard's wines today will be astonished to learn that it then consisted of exactly half an acre of vines. Brunet planted about 125 acres, began to establish the château's present reputation, and sold it in the early sixties.

In 1964, the dynamic Brunet bought another run-down vineyard, Château Vignelaure, situated about twenty miles east of Aix-en-Provence. He ripped out 35 acres of Carignane and replanted the vineyard, which now consists of 135 acres, with a formula that was completely original for the region—60 percent Cabernet Sauvignon, 30 percent Syrah, and 10 percent Grenache. "Syrah provides the structure of the wine, the foundation on which to build," explains Brunet. "Cabernet Sauvignon contributes the decorations, the finesse; and Grenache adds the joy and warmth of Provence, and a bit of spice."

Brunet produced his first wines in 1970, but he feels it is only now, as the vines have acquired some age, that he is achieving the vineyard's potential. The attractive, relatively light 1981 Château Vignelaure (about $8) can be found here now; the riper, stylish and elegant 1982 (about $7) will arrive in mid-November. Incidentally, the back labels of Vignelaure are decorated with a reproduction of an original painting and a few words of appreciation by a noted writer; the 1982s feature an abstract painting by Paul Jenkins and text, in French and English, by William Styron.

THE WINES OF TORGIANO, A village just south of Perugia, in Italy's Umbria region, owe their fame to Giorgio Lungarotti, who produces virtually all of the region's wines and is its only exporter. If many consumers are unfamiliar with the name Torgiano, however, it's because Lungarotti has chosen to market his red wines with the proprietary name Rubesco. (He labels the whites Torre di Giano.)

Since the vineyards of Torgiano are not far from those of Tuscany, it's not surprising that Rubesco bears a family resemblance to the best wines of Chianti. The wines are not identical, however, as Lungarotti has developed an unusual blend of 70 percent Sangiovese and 30 percent Canaiolo, without any of the white grapes often used in Chianti to lighten its wines. Teresa Lungarotti, who is now the firm's wine-maker, explains that "Sangiovese provides body, but not enough character; Canaiolo adds color, flavor, and character."

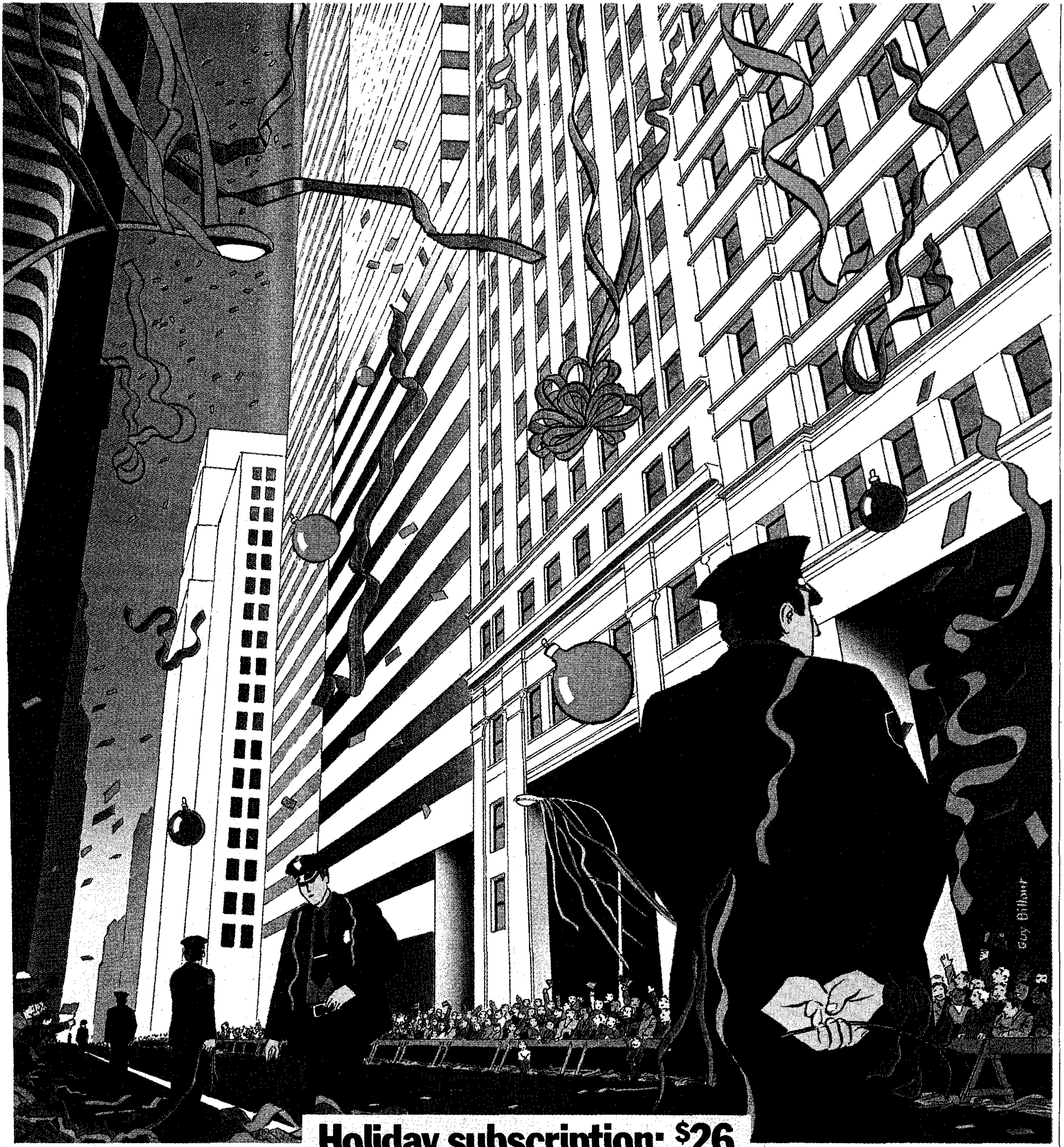
Although she believes that many Italian producers age their wines too long in wood, she points out that, on the other hand, few California and French producers bottle-age their wines long enough before releasing them. The currently available vintage of Rubesco, for example, is 1979 (about $7.50), and its most pronounced characteristic is its maturity. The wine has a depth and resonance that comes from age, and its bouquet and taste are relatively subtle, restrained, and complex.

WINE-MAKERS FACE many problems at the time of the harvest, and are prepared for the natural disasters that may reduce the size of a crop or produce grapes that are unripe or unsound. Serge Hochar of Château Musar, whose vineyards are 40 miles from Beirut, had an even more serious problem in 1984—the war in Lebanon prevented him from picking any of his grapes, and he produced no wine at all that year.

The personable and enthusiastic Hochar, who studied oenology in Bordeaux and worked for a time at Château Langoa Barton, assumed the direction of Château Musar in 1959. The winery, which was established by Hochar's father in the thirties—and which produces Lebanon's only internationally acclaimed wine—is situated fifteen miles north of Beirut, but the 320 acres of vineyards are south of the city, in the Bekaa Valley. Cabernet Sauvignon and Cinsault are the principal varieties cultivated, and the wines sold as Château Musar contain 50 to 75 percent Cabernet.

Hochar prefers to release his wines only when they are ready to drink; thus, the youngest vintage available here is 1977 (about $10). The wine has warmth, character, and grip with no rough edges, its generous taste refined by age. The 1975 (about $11) is lighter, softer, more subdued. ■

# Celebrate the City...



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# THE BOY WHO WOULD BE TRUMP

## MEET REAL-ESTATE MAGNATE BILLY PROCIDA, 23 • BY ELLEN HOPKINS

LAST NOVEMBER, TONY ALESSANDRO, a window manufacturer from Queens, took his boat for an end-of-season spin on the East River. He rode past burned-out buildings, grasslands, and metal-sided homes. Then, suddenly, he saw it. There, between the Throgs Neck and Whitestone bridges, was a Miami Beach resort. Banks of white stucco condominiums, each with a bright-blue terrace and yellow awnings, overlooked a 500-foot dock and a white sand beach—well, actually, the beach was more of a dingy gray, but no matter. Alessandro decided to investigate. He docked his boat and within twenty minutes had bought two condominiums for a total of $600,000—*in the Bronx.* The location wasn't the only unusual aspect of the deal. The developer of White Beach, a $9-million real-estate gamble, was 22 years old.

Billy Procida doesn't look like a developer of multi-million-dollar deals. He's now 23, but he still seems like a little boy. Five feet six inches is a generous estimate of his height. He has the smile of a kid who should have had braces but kicked and bit his way out of the orthodontist's office. When he puts his feet up on his desk, his socks show through the soles of his shoes. At fancy restaurants, he often asks his companions if they like caviar. "I do, too," he'll then say proudly—and wash down a Life Saver with white wine on the rocks.

Nonetheless, in five years of business, Billy has managed to develop White Beach and a $25-million high rise on West 66th Street in Manhattan. He is about to start work on a $10-million complex in Lincoln Park, New Jersey, and one for $20 million along the Bronx waterfront. And just two months ago, the city's Department of Housing Preservation and Development (HPD) named Billy the developer for the next stage of the Charlotte Street project in the South Bronx.

Billy has a simple explanation for his success: "Donald Trump was my idol in high school," he says.

'I'VE NEVER READ A BOOK IN MY life," says Billy Procida. "Except one on real estate." He has never been to a museum or a concert. The only play he can remember seeing was *Biloxi Blues,* but he left at intermission. "I couldn't sit still that long." And while he loves movies, he watches only comedies. "*Goonies* was terrific, man. I don't want nothing serious." What about mysteries—Hitchcock, perhaps? Billy looks alarmed. "I got enough scary in my own life. Hey, I live and work in the Bronx, remember?"

Billy always knew he'd be a developer. As top man on the real-estate ladder, the developer is the one who decides what and how to build. Billy's parents, Joseph and Dorothy Procida, were on the next rung down, owning a successful construction company—they built the Water Club and the River Café, among other things. The four Procida children were brought up (in Dumont, New Jersey) to work in the business. Mario, Billy, and Joey were summer laborers from age thirteen on; Chrissie, the only daughter, was answering the office phones in seventh grade.

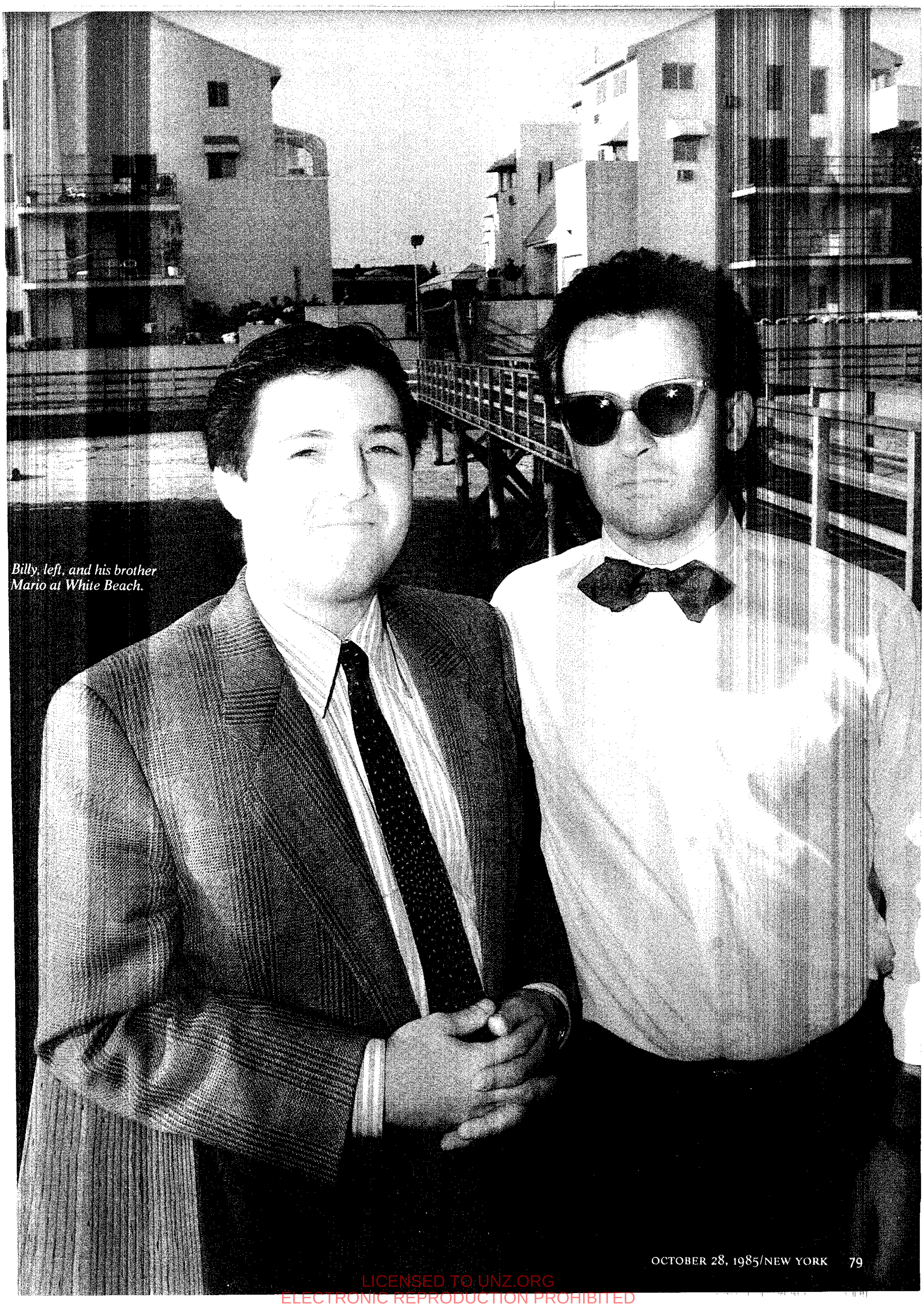
"But when we were growing up, me and Mario always swore we'd never do things the way my father did," Billy says. "I mean, he came home every night pulling his hair out. Not 'cause he wasn't doing his job right, but 'cause the developer, who had the money, wasn't paying him. So we decided to go into development. That way you're not the one who gets screwed."

Mario, the eldest, decided to become an architect, and spent eight years in college and graduate school. Higher education was never part of Billy's plan. "No way I could get through college," he says. "I wasn't so terrific in school. I was politely asked to leave Bergen Catholic. I managed to graduate Tenafly public, but I got D's 'cause I couldn't sit still."

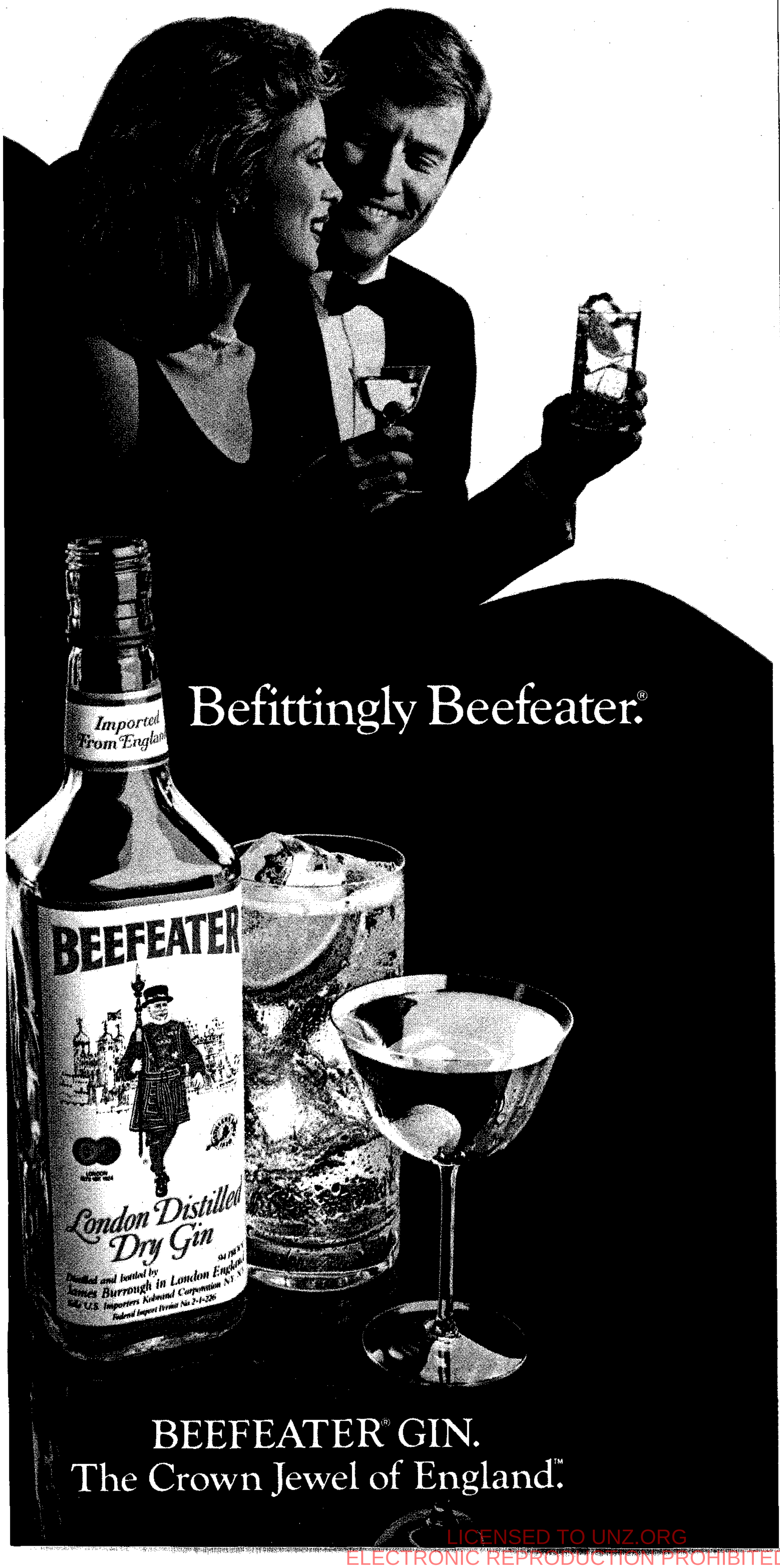
The day Billy graduated, his father said, "Willie [his nickname for his son], we're going to buy you a piece of property. Then you're on your own." The property was in the Bronx—three and a half acres along the East River.

Included in the price of the land were previously drawn up plans for a building. "A little $2.5-million job. Typical Bronx-project s---," says Billy. "My father says, 'I don't care what you want, that's what you're gonna build.' We had one of our biggest fights over that." The plans were

PHOTOGRAPHED BY BILL PIERCE



*Billy, left, and his brother Mario at White Beach.*



worth about $20,000. "My father drilled it into me that you don't throw away an asset. Well, I threw it away. I had $40,000 of new plans done, got rid of the old foundations, and spent another $30,000 on new foundations."

The inspiration for the design of White Beach came during one of Mario's vacations from college. "One day me and Mario were having a good time," Billy says. "We were getting—for lack of a better word—very *relaxed*. And all of a sudden I get this crazy idea. I says, 'Mario, why not take the Mediterranean and put it here, in the Bronx?' "

Having solved the issue of what he wanted to build, Billy then had to find financing. It hadn't occurred to him that this would be difficult. It took three years, though, to find a bank that would back the deal. "Most banks laughed me out the door just 'cause I was in the Bronx," Billy says. "They'd say, 'What are you, crazy?' My age was a problem, too. Chemical Bank—my family's been with them 25 years—and they says, 'Kid, you're nuts.' They says, 'You can't sell condos for $250,000 in the Bronx.' "

Billy was discouraged, but he never doubted he would get a loan. "When you're young, you're naïve," he says. "You think everything's possible."

MEANWHILE, BILLY KEPT working for his father. "I gave Willie a $2.5-million [construction] deal to run when he was nineteen," Joseph says. "And the client takes one look at Willie and says, 'Bring me your father.' We talk private and the guy says, 'Look, he's a great kid and all, I like him a lot, but you're going to be there . . . *aren't you?*' " One of Joseph's clients refused point-blank to sign a contract with Billy. "So I signed the contract, gave it back to Willie, and he did the job," says Joseph.

Billy began to bring in new construction jobs—$13 million worth the first year. "Willie would bring in the jobs and I would try to knock them down," Joseph says. "He hasn't brought in a loser yet."

"I was making $400,000 my first year out of school," Billy says. "But I wasn't doing what I wanted to do. I wasn't what I wanted to be."

Finally, Billy was introduced to Morsemere Federal Savings in Englewood Cliffs, New Jersey. "Before I went to Morsemere, I went to church and prayed," Billy says. "I told God I'd cut him in if I got the money."

Mike Scaduto, Morsemere's president, says, "I'd never dealt with someone this young as a principal in construction before. But Billy seemed to know what he was talking about."

In two weeks, Morsemere decided to do the White Beach deal. "We had never

**FAMILY TIES:** *Billy's development company shares offices with his father's construction firm. "My father will stop a meeting after we've had a fight and say, 'Come here, kiss me,'" says Billy.*

**THE COMPANY WAY:** *Clockwise from left, Mario, Dorothy, Joey, Joseph, Billy, and Chrissie.*

financed major construction in the Bronx before," Scaduto says. "And at the time, this was a large deal for us. Billy would say that luxury condominiums there could sell at Fort Lee prices. I just didn't believe that was going to happen."

"I didn't believe it, either," says Billy. "It was my job to convince him."

Morsemere lent Billy $5.5 million, conditional on Billy's raising another $800,000. A builder from Pakistan answered an ad Billy took out and decided he liked the sound of the deal. "The guy invested $400,000 in me," Billy says, "but on one condition—that my father have no involvement in the project. Now, my father *didn't* have anything to do with it. This was my deal. But that really buried him—to hear someone say that. I was still just a kid in his eyes."

The other $400,000 was finally raised, and at 21, Billy broke ground for his first project.

SOON AFTERWARD, BILLY AND Mario formed Procida Development. Mario was just finishing UCLA's graduate school of architecture, and the time seemed right to make a distinction between the construction and development parts of the family business. "I had to get away from my father," Billy says. "I didn't want to really leave. I just wanted things a little separate . . . but not too separate. My father and I are like a husband and wife who love each other but don't get along too good."

Billy got his wish: Procida Construction and Procida Development are in the same cramped, windowless offices on East 173rd Street, a dubious section of the South Bronx. "I see my parents in the office; I kiss them every day," Billy says. "My father will stop in the middle of a meeting after we've had a fight and say, 'Come here, kiss me.'"

Procida Development is the real-estate equivalent of Menudo: The ages of the principals go from 19 (Joey) to 28 (Mario). Billy finds the deals, Mario is the architect and engineer, and Chrissie (when on vacation from the University of Hartford, where she's a senior) prepares contracts and keeps things from falling apart. Joey just finished working as an estimator on a nightclub job before heading back for his second year at Franklin and Marshall.

"Joey is training this summer. This was his first real job," Billy says paternally.

Have Billy's siblings ever found his success just a little hard to take? Billy is appalled by such a suggestion: "I do good, we all do good. Whatever I make, whatever *anyone* makes, we split. Five ways—my parents, my brother, myself, my sister, my brother."

The family ties make for a good deal of coziness at the office, though it's sometimes hard to understand how anything gets done when two or more Procidas are gathered in a room. A week before he is set to leave on his first trip to Italy ("I hear it's a historical place," he says), Billy is sitting with his feet up on his desk, going over the bills. "Lorraine," he says to his assistant, "I'd like to pay my mother—$25,000 I owe her. And Chrissie, hey, where the hell is she?"

Chrissie, a petite girl with long brown hair held back with a headband, marches in the room. She looks perhaps fifteen (she's actually twenty), and her high, sweet voice sounds out of place as she reviews a presentation they are making that Friday to HPD.

"You wear your suit Friday," Billy says to his sister."Gotta look professional—the financials are riding on you."

The phone rings and Billy shouts into the speaker box: "You say I owe you 50 [thousand dollars]. I say you owe me 25 [thousand]. I think we have what you might call a discrepancy here."

Mario wanders in, sporting longish hair and an undone bow tie. Mario is the doubting Thomas of the siblings. Though he enjoys what he does, he questions the child-labor concept. "None of us ever thought of doing anything different than coming into the business. It was expected," Mario says. "And Billy keeps pushing Chrissie and Joey even more, telling them to get construction experience, to hurry things up. I'm telling them, 'Slow down, have a good time.'"

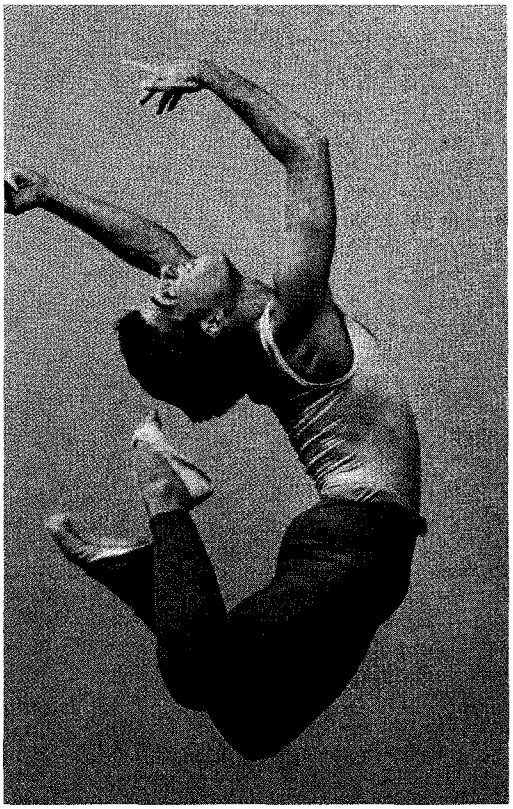
"I don't understand Mario," says Billy, getting off the phone. "I want them to be learning. Period. It's costing us $15,000 a year, I don't want them screwing off." He shakes his head in bewilderment. "Isn't this the time when your mind's the most ready to learn? Isn't this when you should be tearing up the town?"

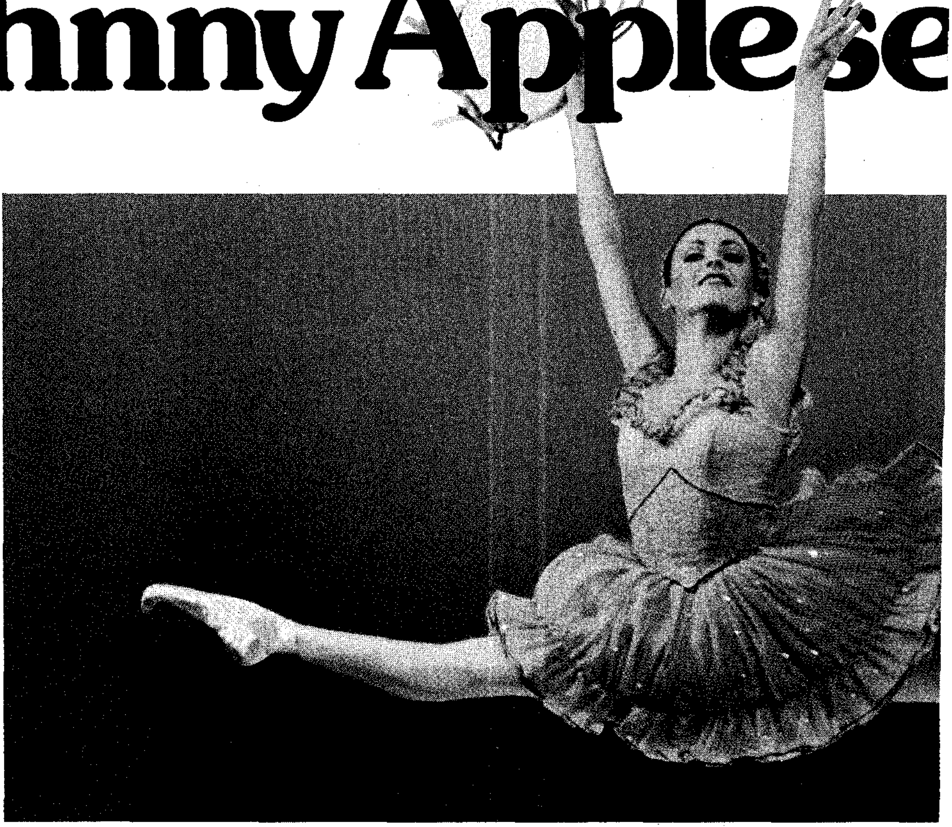
Joey sticks his head in the door. "I'm done for the day, Billy," he says. Joey is taller than the others and built like a linebacker. While the rest of the family loves to work, Joey loves to work out. "Joey's lackadaisical," Billy says.

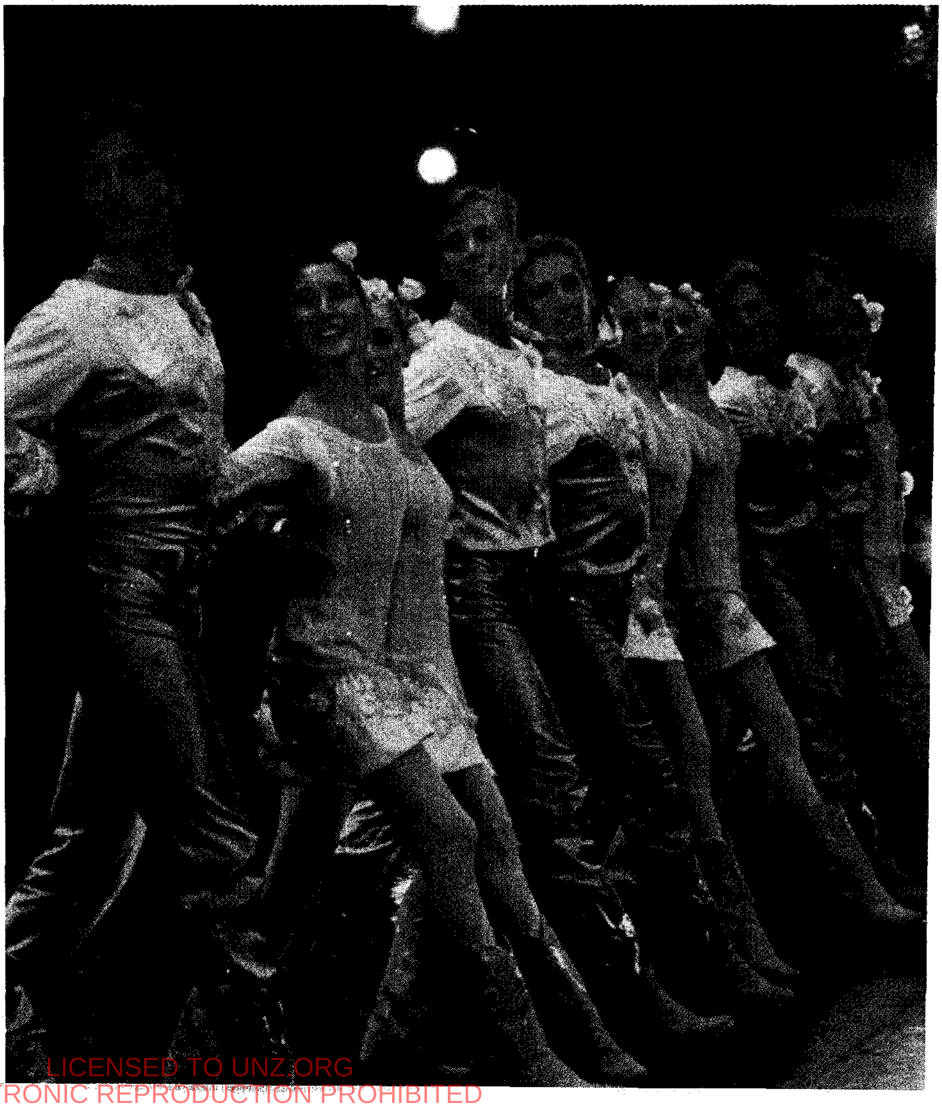
"Billy's always been jealous of my size," Joey drawls.

The phone rings again and Billy answers it. "Don't tell me nothing bad, Freddy," he says to an associate. The news is bad. A potential client is having problems with financing. "Tell him his accountant sucks!" Billy yells and then shifts gears, smiling into the speaker box. "So how are you, Fred?" he asks in mild tones. The two discuss their options,

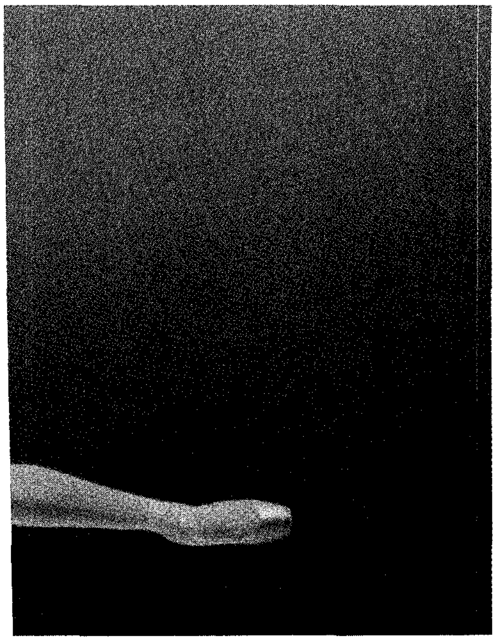
# Johnny Applese







# eds of the dance.



They leap, they prance, they twist and twirl. And by common consent of the cognoscenti, they do it with greater verve and versatility than any other ballet company in the country. Such critical plaudits please them but the applause that truly delights them comes from the folks who have never seen a ballet before and were sure they wouldn't like it. For the youthful members of The Joffrey Ballet are not merely one of the great ballet companies of the world but a unique group uniquely determined to spread the gospel of the dance. And over the past 29 years, they have carried their high-spirited message to more than 500 cities in 49 states.

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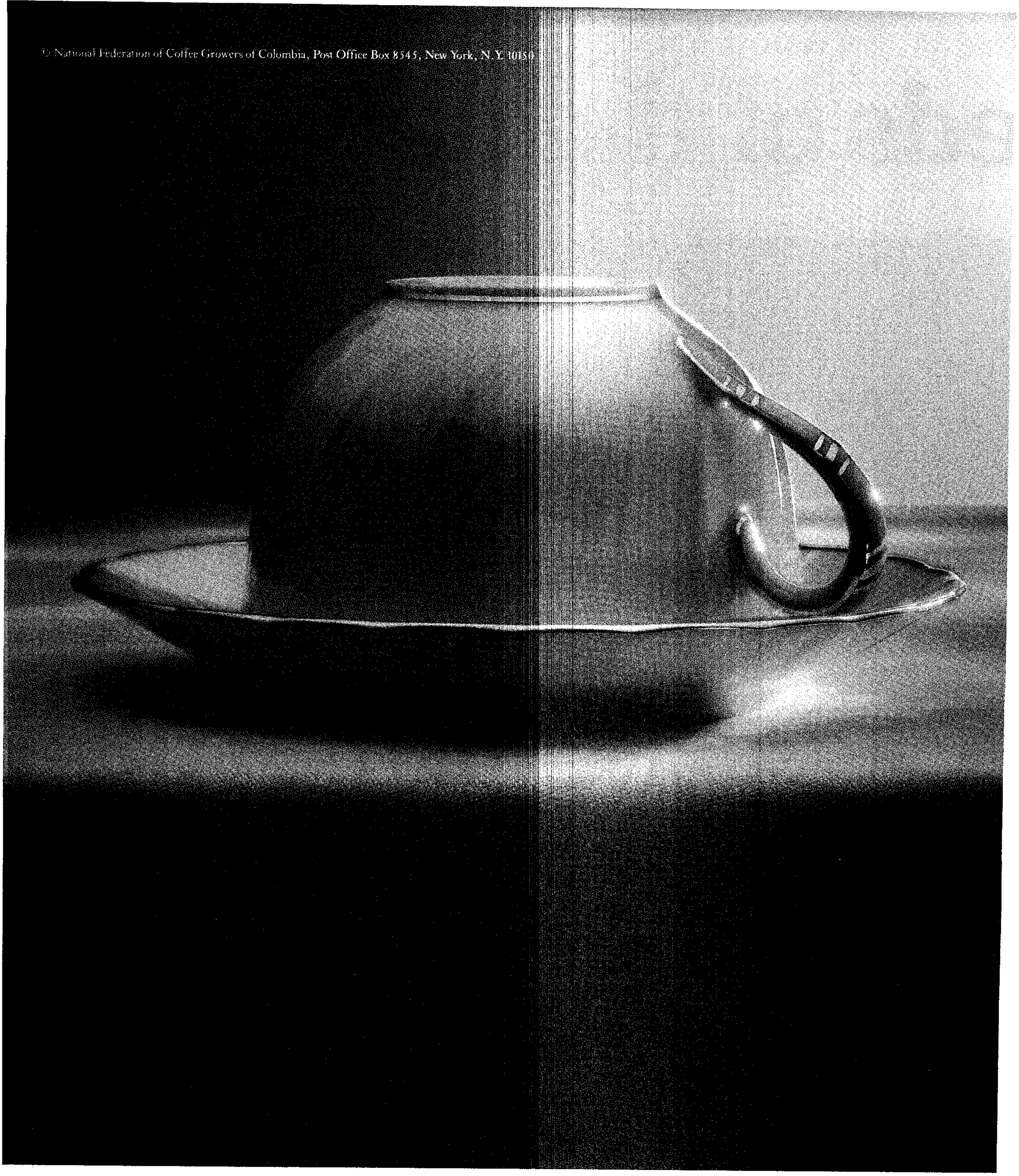
*(Top Left) Mark Goldweber in Gerald Arpino's "Trinity." (Bottom Left) Glenn Edgerton and Dawn Caccamo in John Cranko's "Romeo and Juliet." (Bottom Center) The Company in Gerald Arpino's "Jamboree." (Bottom Right) Patricia Miller in Frederick Ashton's "Illuminations." (Top Center) Dawn Caccamo in Gerald Arpino's "Confetti."* © *Philip Morris Inc. 1985.*



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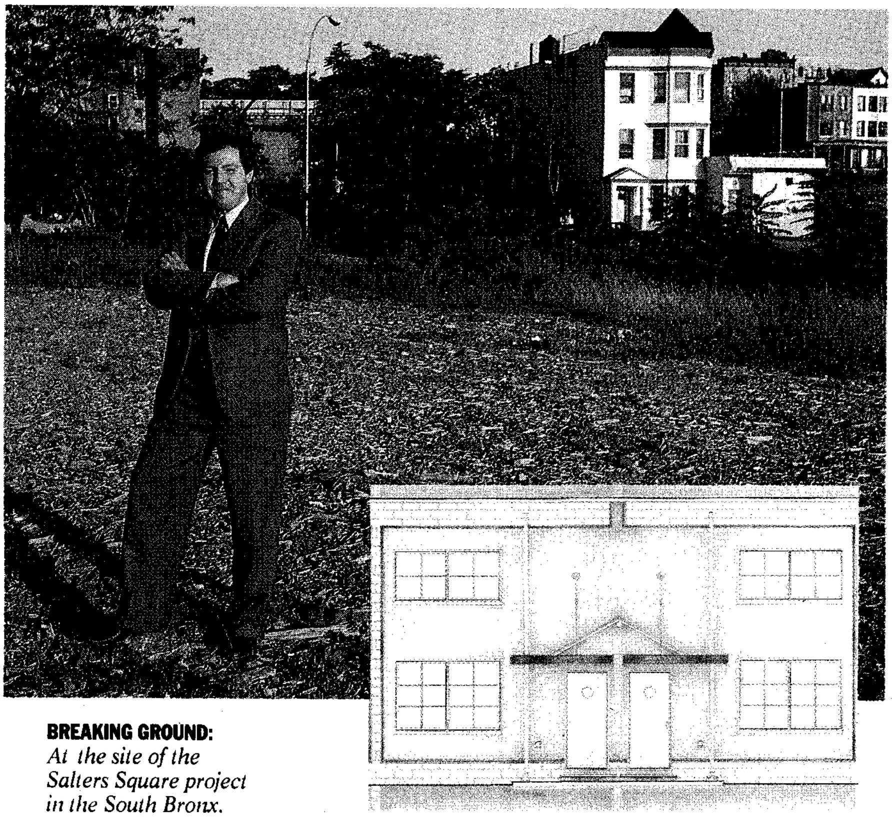

**BREAKING GROUND:**
*At the site of the Salters Square project in the South Bronx.*

and the interoffice buzzer goes off.

"Billy, I want to see you." It's his mother.

"What is it, Ma? I got problems, I can't see you." Thirty seconds later, Dorothy is in his office, listening to the deal fall apart.

"You'll sue him," she says quietly. "That's what you'll do, you'll sue him."

"You gotta do me a personal favor," Billy shouts into the box. "I gotta get him a mortgage."

"No one's gonna give him a mortgage," says his mother to the walls.

"Hey, Ma, will you please stop?"

"I want to talk to you in private, Billy—before I break your head."

Billy gets off the phone. "What is it, Ma?"

"Apologize."

"What for?"

"You cursed. Apologize. I heard you curse through the door."

Billy grins and puts his arm around his mother. "Ma, I love you, but *enough*."

'MY MOTHER BELIEVES IN teaching by guilt," Billy says at a Sunday family meeting at his parents' New Jersey home. "The other day I was yelling at my lawyer. I come out of my office and say, 'Where's my mother?' And I get this note: 'Your mother left because you were yelling on the phone.' "

Joseph smiles indulgently at his son. "This is a violent business," he says gently, and stretches out on his rose plush sofa, sipping champagne from a silver flute. "You can't always be so dignified and *articulate*. You got someone not living up to their agreement, you get exasperated, you have to vent your emotions. You have to scream, you have to yell. And occasionally, you have to throw an ashtray."

"Bunch of lunatics," Dorothy mutters, and the others laugh.

Being part of a family business isn't the easiest thing in the world, and the Procidas have qualified praise for their situation. Billy and his father seem to thrive on it the most.

"Who but your own children has your own interest in mind?" Joseph asks expansively, with an affectionate glance at his family gathered around him. "We live to work. If I have to choose between going to the theater and doing a deal, I'll do a deal."

"There are other things," Dorothy says quietly.

"Like what, Ma?" Billy asks with a grin.

"Like Marie Antoinette. Yesterday Billy didn't know who said, 'Let them eat cake,' " Dorothy says. "I don't like my children to all be in the business. I'd like to hear something besides construction and deals once in a while. And I wish Billy had gone to college."

"Sure," says Joseph. "It's a great place. To do nothing for four years."

"I wish Billy had gone to college," Dorothy persists. "To learn music, to

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learn Shakespeare, to learn who said, 'Let them eat cake.' "

"I learned that yesterday, Ma."

"Everyone else has known it for hundreds of years and you learn it yesterday."

"You can't ask him anything about Shakespeare, but ask him anything about a mortgage," Joseph says. "He's a hustler, a natural salesman."

A YEAR AGO, JULIE SANDORF, project director of Mid-Bronx Desperados, the community-development group that sponsored the ranch homes built on Charlotte Street, was shopping for a developer. She needed an experienced developer with imagination, one who was willing to deal with all the headaches of city bureaucracy—*and* take the risk of not making much of a profit. Sandorf finally wrote to Billy Procida: Would he be interested in building the next stage of the Charlotte Street project?

"You ever catch someone at the right time, place, mood?" Billy asks. "That's what Julie did. She gave me a new goal. Any idiot can build a pleasure palace in Manhattan and make a fortune. But who's gonna build decent, affordable housing for the policeman and the nurse?"

Salters Square, as the next phase of Charlotte Street is called, will be a series of townhouses for middle-income families. The houses will cost approximately $75,000 each; the government subsidizes $4 million of the $14-million total cost. Billy will be allowed to make a $1-million profit, but as he points out, it is not unusual to be 20 percent over budget, which would eliminate his profit altogether.

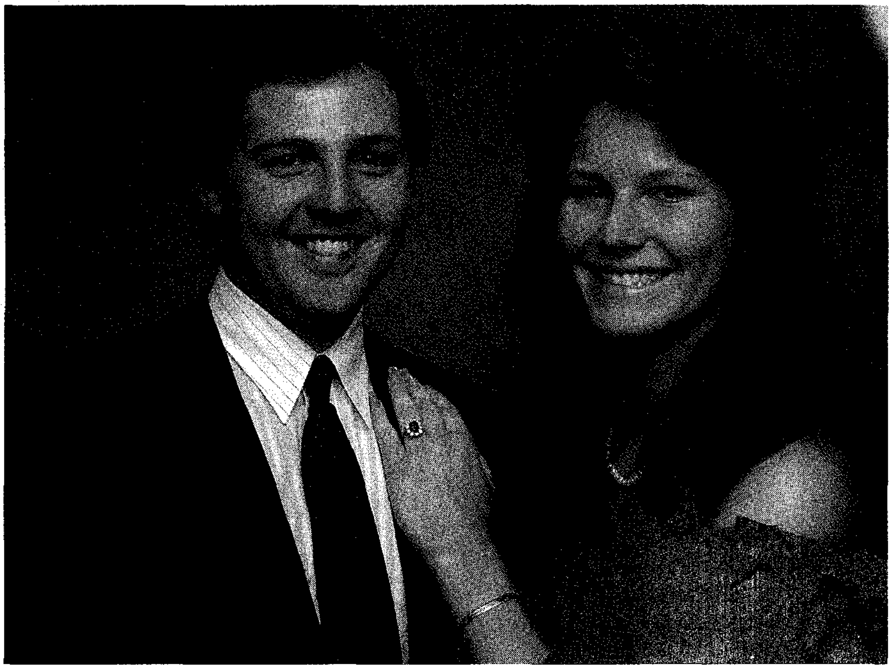
"My father's aggravated with me," Billy says. "He thinks the problems of society are for the president."

"I'm not as civic-minded as Willie," says Joseph. "I think if you take a risk, you should get paid for it."

The plans do not look much like those for a typical subsidized housing project. The buildings are almost New Wave. Windows are placed asymmetrically, and there are a number of decorative elements—a fluted-steel column and a steel bar that bisects the master-bedroom window. "Most builders don't think about how these people live. I think they should," Billy says. "Just 'cause someone's a garbageman doesn't mean he shouldn't have a funky place to live."

Billy is most excited about the bathroom he's designed for Salters Square. It consists of three sections, each with its own sliding door.

"It's to, whaddaya call it, maximize usage," says Billy. "In the first part, I got one daughter taking a shower in the tub



**BILLY THE KID GETS HITCHED:** *With his fiancée, Bobbie, in the red taffeta dress.*

while the other one's doing her makeup over the sink. Next part, my wife's taking a shower in the stall, and in here, I can hit the head in privacy. And when the kids and I leave for the day, my wife can close the doors and she's got a palatious bathroom like you got in a half-a-million-dollar house. This woman *deserves* to luxuriate in her bathroom."

And what does the family architect think of the bathroom plan? Mario thinks for a moment: "Yeah, I guess I looked at that. Seemed okay by me." He adds with a slow smile, "That's one of the advantages of working with your brother. You don't have to listen to all the bull."

For Billy, it's all part of his larger vision of the Bronx: "Rebuild the whole friggin' Bronx. That's what I've got ringing through my head these days."

"We're excited that we'll be dealing with a principal who's based in the Bronx, has worked in the Bronx, and who *lives* in the Bronx," Julie Sandorf says. "That, to us, indicates a real commitment to the area."

BILLY DOES INDEED LIVE IN the Bronx—at White Beach. As he is fond of saying in his salesman's voice, "I liked my development so much, I live there." His two-bedroom apartment serves as a sales office for the 2 remaining unsold units (there are 52 in all). He claims to have chosen all the furniture himself, but the apartment, which has lovely views of the East River ("Long Island Sound," Billy insists), seems to be made-to-order Young Bachelor. Vertical Levolor blinds screen the windows, the furniture is black lacquer and white rattan, and the only wall decorations are blown-up plans, renditions, and ads for White Beach. There is not a book or mag-

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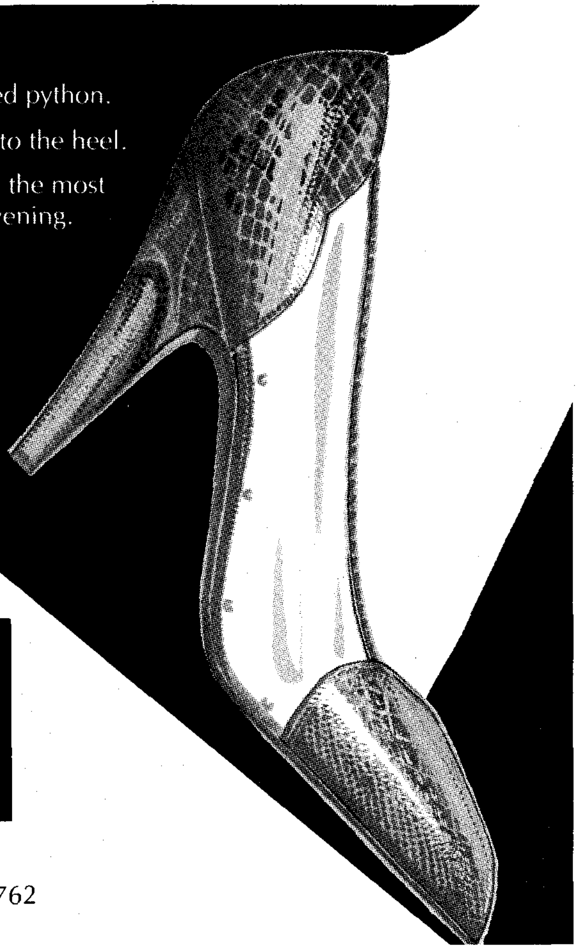

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Billy thinks that living in his own development is the only way to understand what it's like to be a citizen of the Bronx, particularly of the White Beach area, an established middle-income Italian neighborhood, known locally as Throgs Neck. To further the learning process, he does volunteer work for the YW-YMCA and helped get the area a day-care center. He donated money to pay for local graffiti removal and Christmas lights along the shopping avenue. And he has befriended a good number of his buyers. One couple, Ed and Randy Schlang, became so enamored of Billy and his project that they agreed to pose for an ad he did for White Beach.

(Advertising was one of the keys to selling White Beach. "We never called it the Bronx," Billy says. "And we never advertised *in* the Bronx. We'd advertise in the Westchester section of the *Times* and call it the alternative to Westchester. We'd do the same with Long Island and Queens. And we always called it Throgs Neck—never the Bronx.")

Billy has been particularly involved with Tony Alessandro, the window manufacturer who bought two condominiums. Since November, Billy has persuaded Alessandro to open a plant in the Bronx. "It'll provide 250 jobs for the area," Billy says with glee.

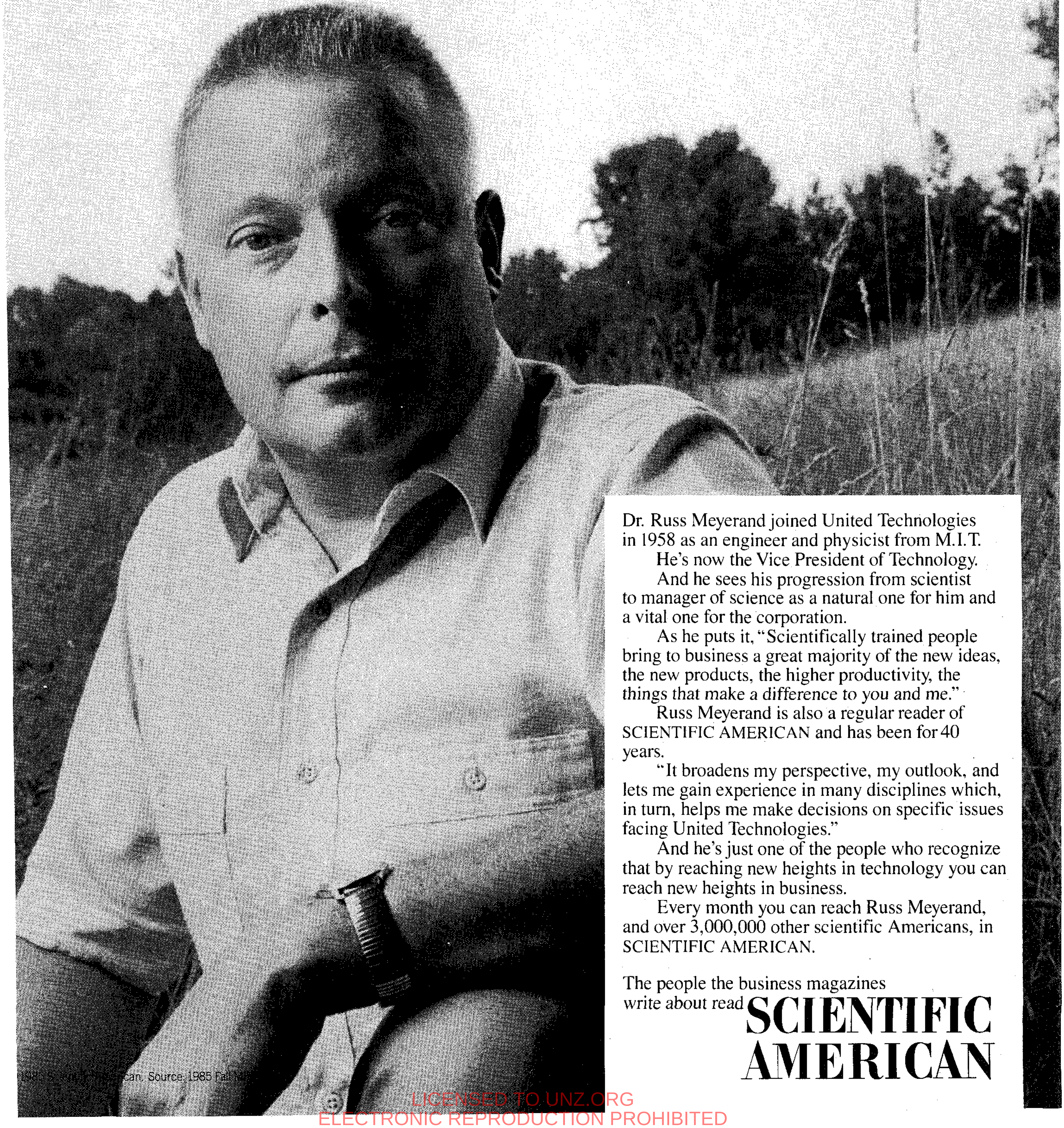
ONE SUMMER AFTERNOON, Billy comes to admire Alessandro's condominium alterations—the imported black marble that edges every window and door, the 120 high-hat and eyeball lights, the 22-karat-gold-plated bathroom fixtures, and the curved recess at the top of the stairs, where Alessandro plans to put his statue of Diana. "Tony, it's terrific," says Billy.

Billy then struts outside, past the white stucco buildings and onto the dock, where he surveys the East River. "People swim here all the time," he says, watching a lump of sludge float by. Oddly enough, though, the water *does* look fairly clean. He is upset that he can't show off his newly acquired 26-foot boat. The reason: He sank it last weekend.

"I've just decided I'm not mature enough to have a boat," he announces. "That was a great boat, though. You couldn't *not* party on that boat. I *love* to party." He leans forward and confides softly, " 'Cause if you don't party, what's it all for?"

Billy Procida likes to do things in a big way. The combined net worth of Mario and Billy is a surprisingly low $1 million—almost all profits are put back into the business—but Billy manages to lead an extremely comfortable life. "I'm typi-

# Russ Meyerand of United Technologies is a scientific American.



Dr. Russ Meyerand joined United Technologies in 1958 as an engineer and physicist from M.I.T.

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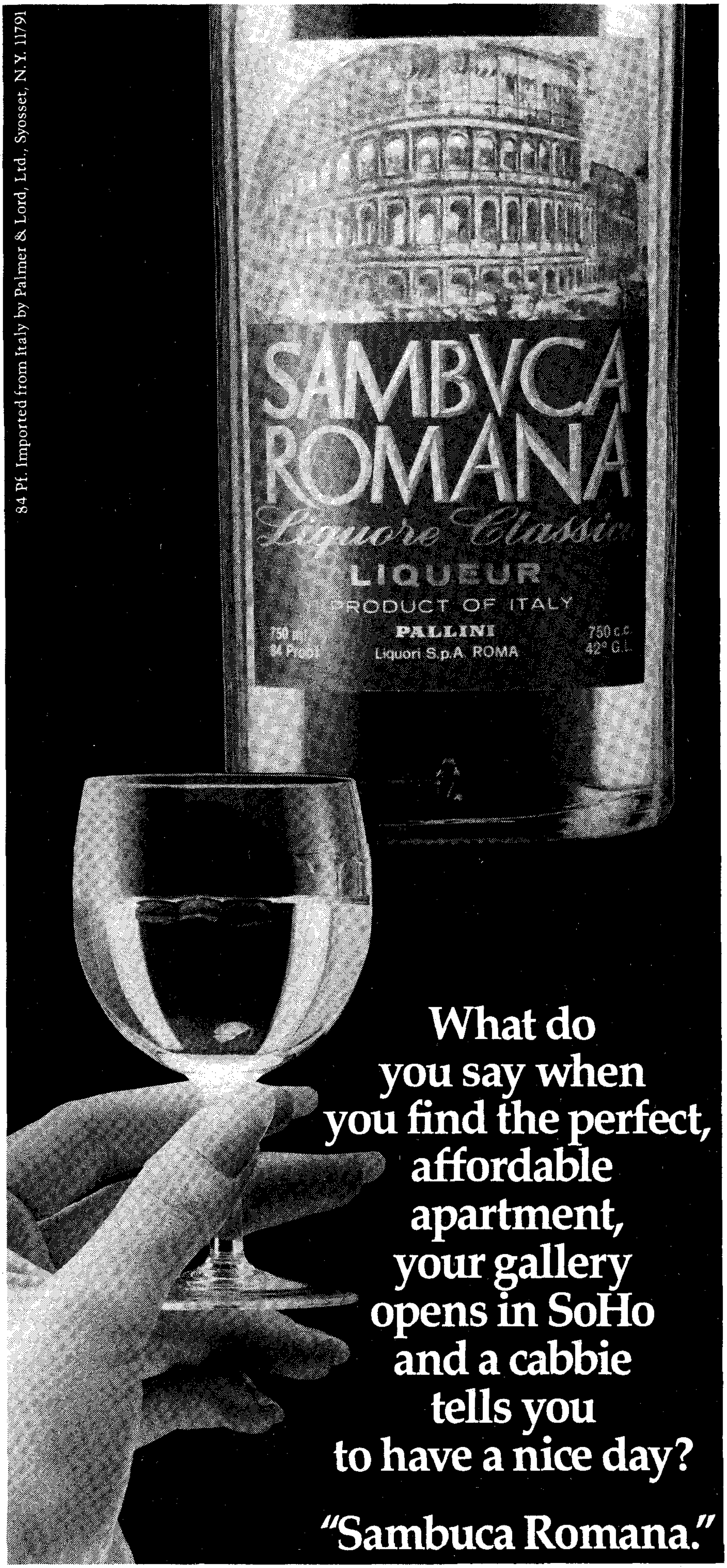
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"Sambuca Romana."

cal *nouveau riche,*" he says cheerfully when his gold Mercedes and Baume & Mercier watch are admired.

Last Christmas Eve, Billy got engaged to Bobbie Ruscick, his longtime girlfriend. Typically, he didn't content himself with a ring and a candlelight dinner. First, a limousine was sent to Bobbie's New Jersey home to bring her to Manhattan. "The next thing I knew, I was at Elizabeth Arden's," Bobbie says. "And they told me Billy had arranged for me to have everything done—my hair, hands, feet, and face. I felt like a queen for a day." A large box was later delivered there for Bobbie: "Billy had bought me the most beautiful red taffeta dress you ever saw."

The limousine, this time with Billy and a bottle of champagne in it, was waiting for Bobbie when she emerged. "Billy told the driver to go through Central Park, which sounded so romantic. Only it was the driver's first day on the job, and he didn't know where the park was. We finally got there, and just as Billy was about to propose, we came out onto Central Park West. Billy made the driver turn right around there and go back into the park. He said it wasn't part of his plan to propose on the West Side."

Billy also has very definite plans for his marriage: Once the honeymoon is over, he is determined that Bobbie will not continue her job as a nurse for long. "I am very old world about this," he says. "I don't want Bobbie working. I want her at home doing wife stuff."

He isn't quite sure what "wife stuff" involves, but is confident that it exists and will make his future bride more than happy.

Does Bobbie *want* to quit her job? Billy looks startled. "I never asked her."

"I *love* nursing," Bobbie says fervently. "Billy doesn't believe in wives working, but I do. I'm sure we can work that out. I just wish he didn't want to have kids right away." She groans with good humor. "He wants a dozen, you know. I think he wants kids so he'll have someone to play Monopoly with. It's his favorite game."

Billy's family takes great pleasure discussing whether he is ready for marriage. In his presence. Everyone has an opinion, but Chrissie has the final word: "Billy *needs* to get married."

His sister may be right. Billy's plans for the future are not those of a full-fledged adult just yet. When asked where he'd like to be when he's 40, Billy promptly replies, "I'd like to be a rock star."

But doesn't he like what he does?

"Are you kidding?" Billy asks. "I *love* my work. But you can't do this forever. Not when you're *40.*" He looks troubled for a microsecond. "Man, I don't want to get old. This last birthday was the worst. I wish I could turn back time. You know what I really want to be when I'm 40? I want to be a kid again." ■

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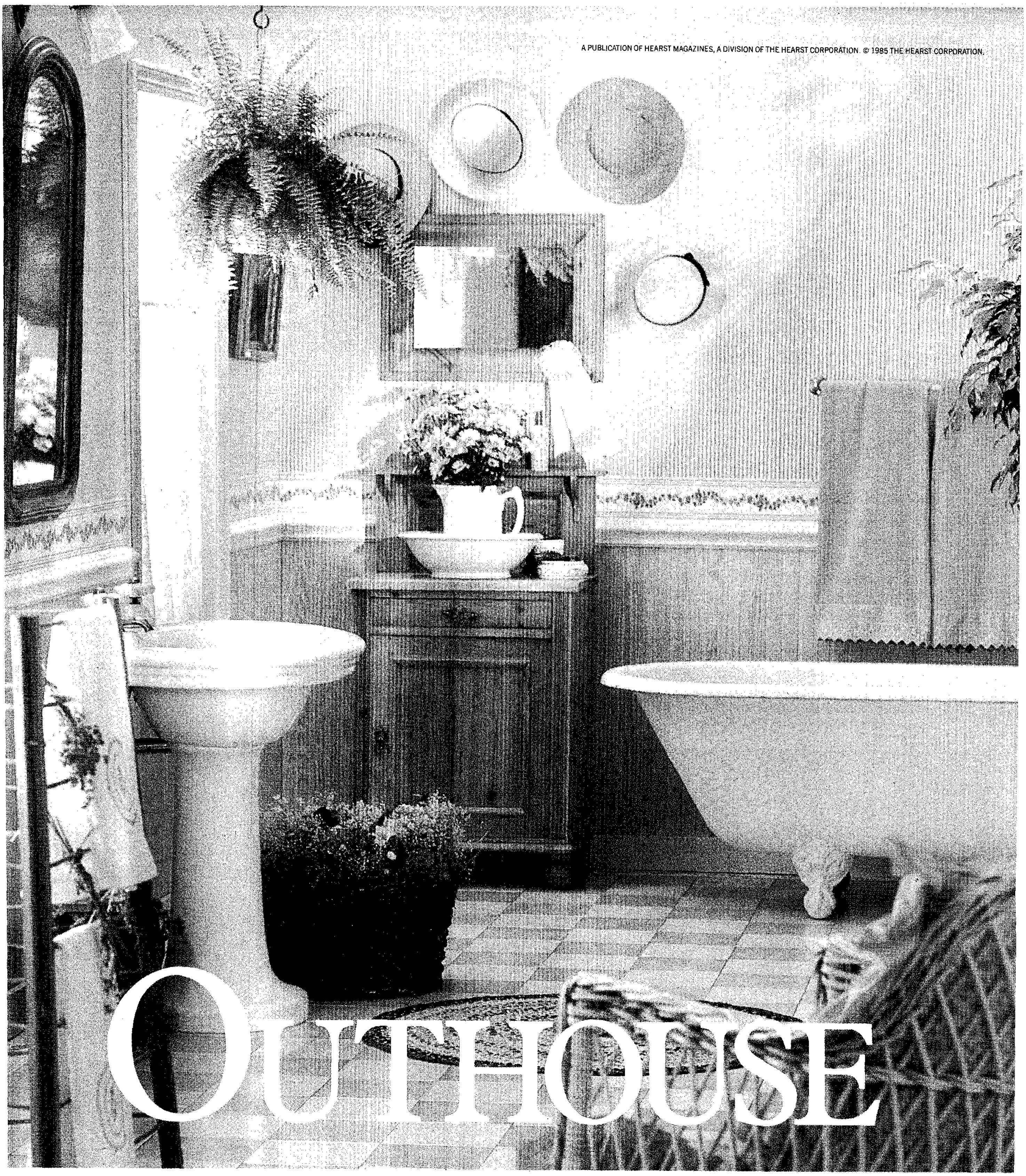

It's not early outhouse, it's highly current "country."

Bathrooms like this, attractive enough to live in, are typical of Country iving readers.

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Sources: 1984 SMRB. ABC, all magazines with an ABC circulation of 1,000,000 or more.

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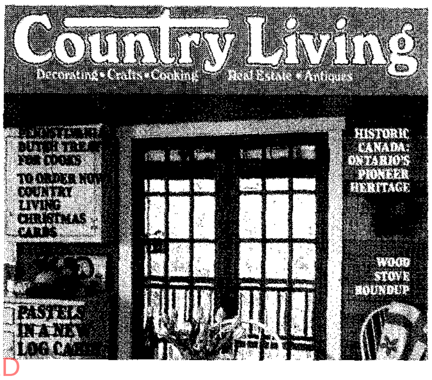
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# BEST BETS

*The best of all possible things to buy, see, and do in the best of all possible cities.*

By Corky Pollan

## Jewels of the Road

It's no secret that inspiration comes in many guises. For Gary Fishbein, it arrived in a Cracker Jack box. Fishbein, a jewelry artist, was so taken with the sleek lines of his surprise—a tiny forties sedan with an Art Deco look—that he created a mold, and from that mold beautifully crafted sterling-silver cuff-link-and-stud sets ($180).

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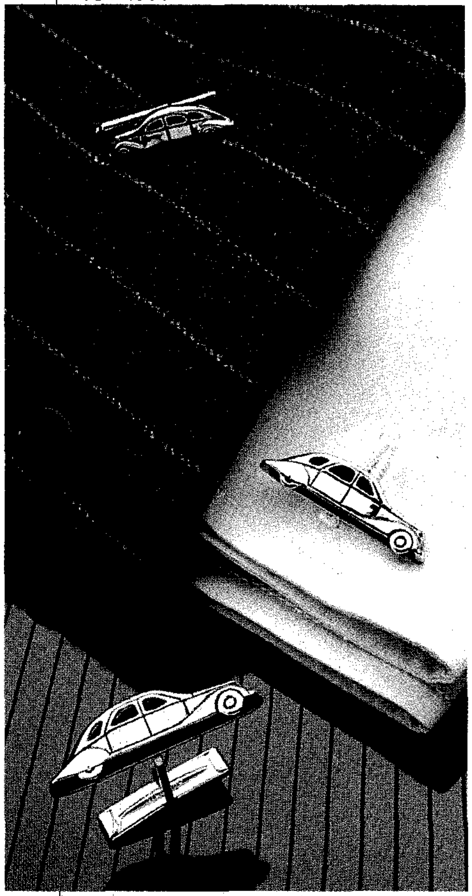

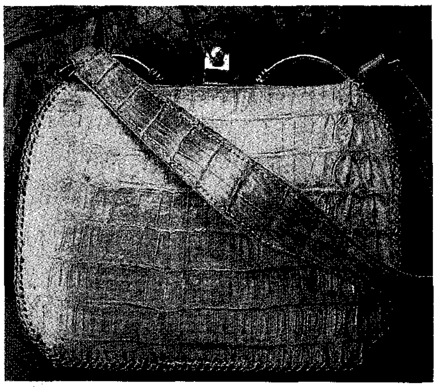

## Croc Around the Clock

Even if we didn't tell you, you'd know these crocodile bags were vintage—by the rich texture of their skins and by their stunning shapes. In this collection of one-of-a-kind purses are clutches, bags with sterling-silver fittings, and others with brass frames. In their day, purses this grand were an "investment." Sad to say, some things never change ($495 to $950).

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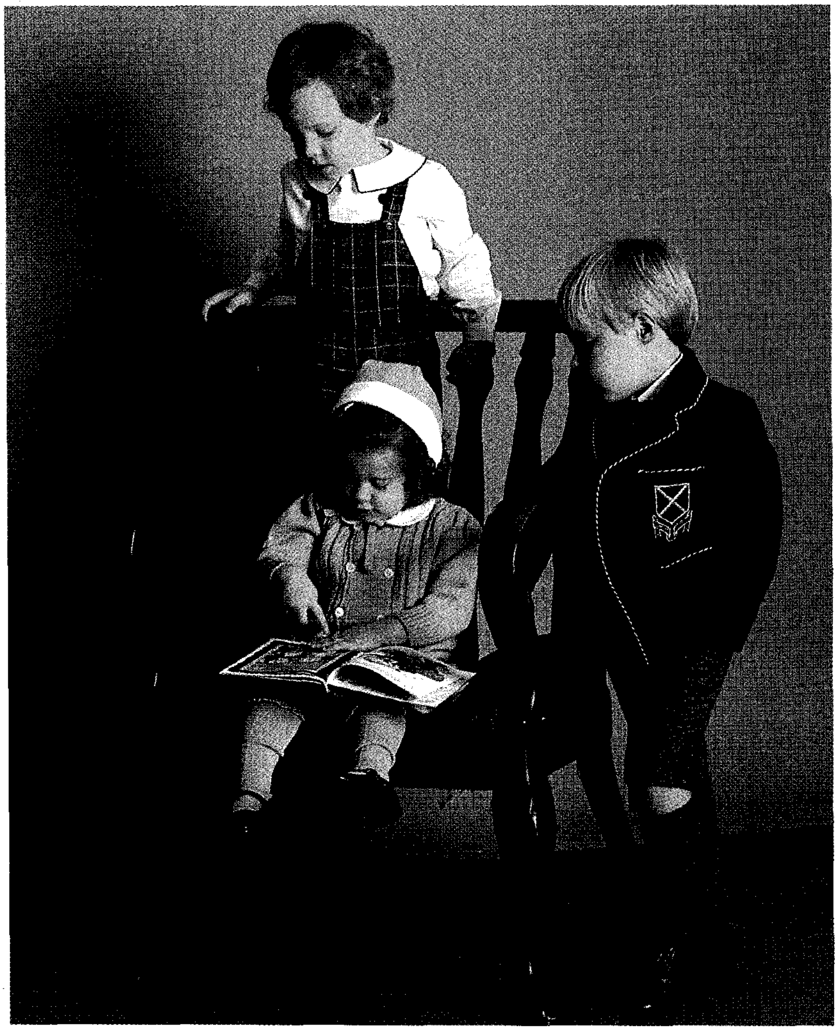

## Baby Grand

It isn't just for the Yves Saint Laurents, the Givenchys, and the Cardins that ladies trek to Paris. It's for the sweet little things from Bon Point that they bring back to their sweet little ones at home. But now they can just traipse down to Barneys for the charming coats, the dresses, and the pants from this firm, whose specialty is exquisite clothing for *les bébés* and *les enfants.* Prices *are* steep—party dresses can run as high as $350 for a stunner of silk and velvet— but all the coats and dresses have deep hems, and jumpers unbutton into skirts. Our favorites? The very old-fashioned, *very* European-looking school blazer ($135) with short wool trousers ($50); the softest plaid romper ($60), with its coordinated cotton shirt ($45); and the classic flannel-lined cable-knit coat and hat ($160).

BARNEYS/*Chelsea Passage*

Photographs: top, Deborah Denker; left, Frank Macaroni (suit and shirt from Barneys); right, Lawrence Ivy (models: left to right, Michael Faherty, Stephanie Edinger, and Robert Rennie of Gilla Roos. Stylist: Billie Taylor).

### Fashion Through the Pages

Caroline Rennolds Milbank has written the book she wished existed when she was head of Sotheby's costume department. As director, she needed to know if the little black dress in her hand was a Maggy Rouff, a Norell, or the work of some unknown Parisian seamstress. Frustrated by the lack of reference materials, and with a growing sense of the personal signatures of the fashion greats, Milbank created *Couture: The Great Designers*. There are things to be learned here: That Worth was the first designer single-handedly to change a style—the exaggerated crinoline skirt into the bustle. That Chanel put "pleats in her skirts to permit women to cross their legs." That Poiret, *not* Ralph Lauren, was the first to leave "nothing undesigned." And that in our day Issey Miyake "invests the wearer with . . . the responsibility of the designing process—the decision of how to wear the clothes." For those in the field, *Couture* is an exhaustively researched compendium and reference guide. For the rest of us, it's crammed with gossipy information. And for all, it's a visual delight, with photographs by such icons as Horst and Cecil Beaton.

*COUTURE: THE GREAT DESIGNERS*
*$65/Stewart, Tabori & Chang*

COUTURE
The Great Designers
Caroline Rennolds Milbank

### Old Things Bright and Beautiful

Traveling to the Near East, the Far East, Europe, and South America for the international divisions of two publishing companies turned Thomas Antorino into a collector. Rather than cart home the usual tourist stuff for his friends, Antorino haunted the antiques shops for treasures. Soon he was hooked on old things and began buying for himself. When his collection started encroaching on all his available living space, Antorino opened an antiques store that allows him—and us—to indulge. In his seductive shop are carefully edited irresistibles: exquisite French painted furniture from the 1880s ($500 to $5,000), early English chintz pillows and drapes ($65 to $300), Art Deco jewelry ($75 to $500), handsome alligator and crocodile billfolds and card cases ($95 to $250), and unique period beaded and sequined dresses. And it's all artfully arranged in a space no bigger than an alleyway.

T. J. ANTORINO/*152 East 70th Street*
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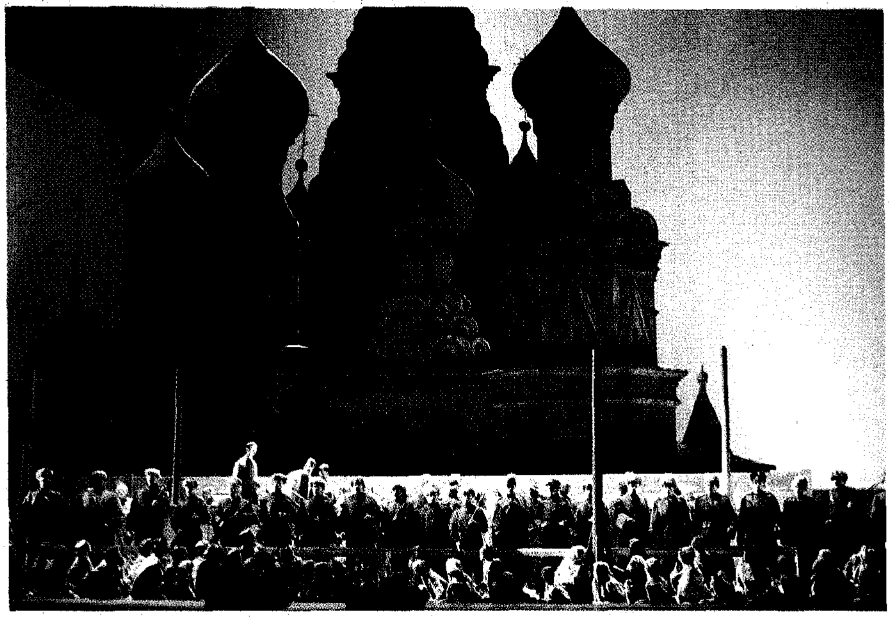
Photographs: top left and center right, ©Cecil Beaton, courtesy Sothebys (London); bottom, Michael Marks/Camera 5.

## Music/Peter G. Davis

# RUSSIAN DRESSING

"...A gigantic panorama, *Khovanshchina* is a work of genius, and the lucid Met revival is strongly cast, authoritatively conducted..."



**SYMBOL OF OLD RUSSIA:** *The Metropolitan's chorus does full justice to Mussorgsky.*

THE METROPOLITAN OPERA'S NEW PRODUCTION of Mussorgsky's **Khovanshchina** is a considerable achievement. Even the work's most ardent adherents, Russian-opera aficionados who have labored patiently to untangle the strands of this frighteningly complex historical-political drama, could hardly have hoped for such a lucid presentation, let alone one more strongly cast or authoritatively conducted. Once again, as so often at the Met these days, the company seems to make its most satisfying artistic statements with worthy but unpopular projects—*Khovanshchina* is a work of genius, but it has never appealed to a wide audience and probably never will. Still, major opera companies must keep trying, and the Met is doing all it can. Even the program booklet is crammed with valuable information on the opera—I advise anyone attending future performances to arrive early and bone up.

August Everding's incisive direction clearly delineates the opera's three basic themes, divisive forces that were tearing Russia apart in the 1680s, just before Peter the Great took over the throne and established his New Order. In the second scene, Mussorgsky brings these factions together in an extraordinary summit meeting led by three potent theatrical personalities obviously ripe for self-destruction: Ivan Khovansky (Aage Haugland), the lecherous and power-hungry leader of the Streltsy musketeers; Vasily Golitsin (Wieslaw Ochman), the pro-Western adviser and lover of the regent, Sophia; and Dosifei (Martti Talvela), the saintly patriarch of the Old Believers, a sect that aims to restore Russia's ancient religious beliefs. Everding's keen perception of how these characters clash, the superb performances by three gifted singing actors, and Mussorgsky's disturbing insights into political conflicts dictated by human stupidity—it all strikes home hard, and opera has never seemed so relevant.

There is much more to this gigantic panorama. Perhaps the most compelling figure of all is Marfa, a devoted Old Believer and the discarded lover of Khovansky's son, Andrei—a tortured creature who never quite untangles her strong sensual urges from her fanatic religious ecstasy. Helga Dernesch's smoldering interpretation is right on the mark, even if her singing did go haywire during the last scene on opening night. But then, there is not a weak performance in this excellent cast: Allan Monk's Shaklovity, the smiling assassin who shoots Khovansky in the middle of an orgy with his Persian handmaidens; Denes Gulyas's lily-livered but pleasantly lyrical Andrei; Andrea Velis's wily Scribe; Natalia Rom's sorely beset Emma, sexually attacked by both Andrei and his father; and the entire chorus, trained by David Stivender, as always in Mussorgsky a powerful symbol of the Russian people's indomitable spirit and capacity to survive anything.

The Met wisely uses Shostakovich's faithful instrumentation of the composer's piano score rather than Rimsky-Korsakov's bowdlerization, although nearly an hour of music was cut. While this is not a crippling factor, it would have been instructive to test *Khovanshchina* whole just this once, especially since the conductor, Neeme Järvi, paces, colors, and shapes the music with such warmth and dramatic vitality. Ming Cho Lee's minimal sets are only functional, although the finale, as the Old Believers immolate themselves in their rickety two-story wooden church, is a bloodcurdling image that few will soon forget.

PEOPLE HAVE BEEN ASKING IF WE REALLY needed that recent concert performance of **Rigoletto** at Carnegie Hall, even if it was played by the Philadelphia Orchestra and conducted by Riccardo Muti. I think we did, and in at least one respect it was a refreshing experience. Imagine—a familiar standard-repertoire opera examined entirely from a musical perspective. How revolutionary.

Yes, I know *Rigoletto* belongs on the stage, but why not, just for once, focus squarely on Verdi's score rather than on some ridiculous fantasies of yet another musically illiterate director who claims to have discovered the libretto's secret subtext. Besides, a carefully prepared concert performance was especially appropriate in this case, since Muti based his text on the new critical edition. *Rigoletto* is the first volume in a series, a joint publishing venture by the University of Chicago Press and Ricordi that will edit Verdi's complete works from the source materials, correcting thousands of errors and questioning years of bad traditions—an important project, and long overdue.

That alone justified the evening. Then, too, I doubt if any opera orchestra today, even one as superior as the Metropolitan's, could play *Rigoletto* with the vigor, polish, and sheer beauty of blended

Photograph by Beatriz Schiller.

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Lake Placid as seen from Whiteface Mtn.

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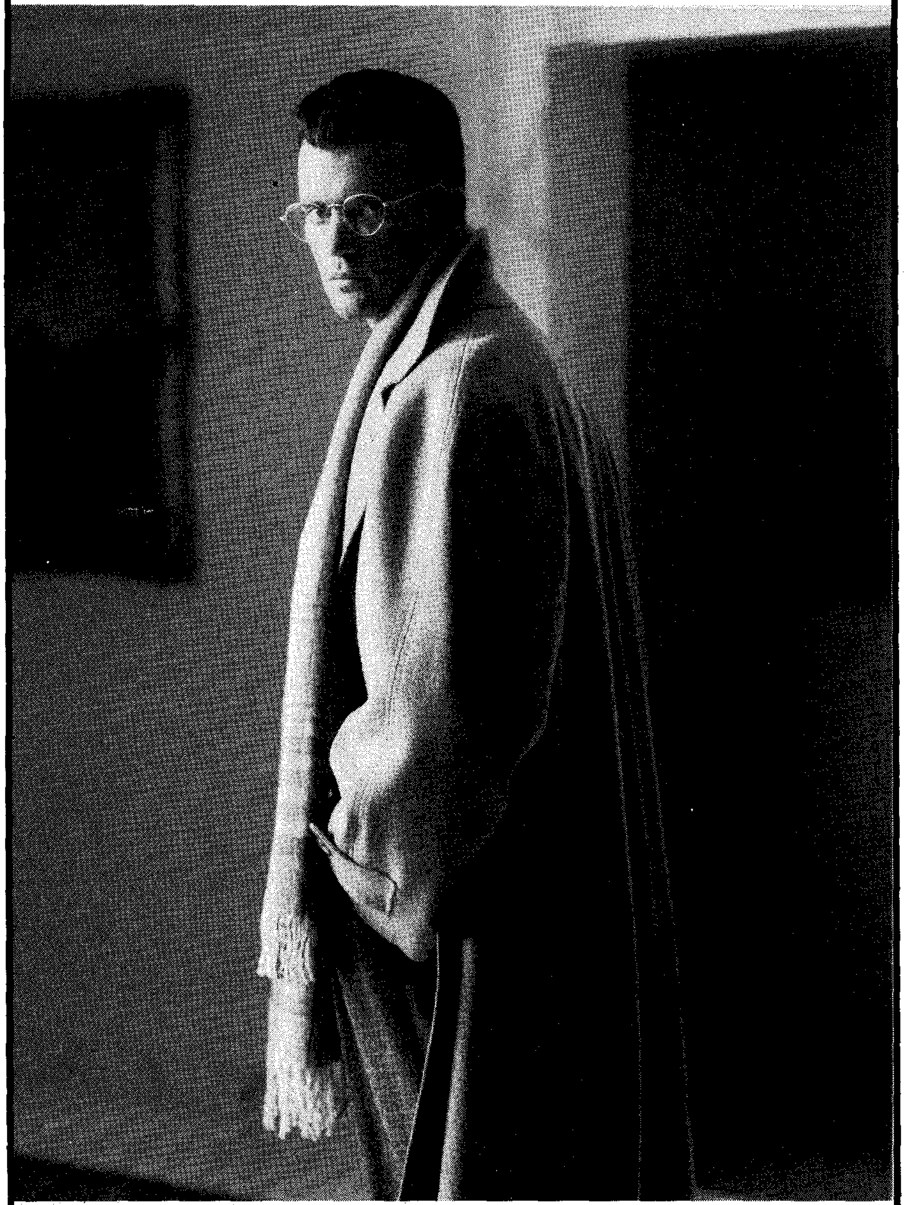

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sound that the Philadelphians produce so naturally. This opera, like each one Verdi wrote, has its own distinctive instrumental color and texture, a very special sonorous character that few conductors understand, explore, or translate into sound more sensitively than Muti. With his orchestra responding so magnificently, he was able to control every nuance, tune each chord, and give genuine poetic substance and dramatic relevance to orchestral accompaniments that were once mistakenly considered (in non-Latin countries at least) as brutal or commonplace or both, hardly worth a major conductor's attention.

Control—that was the strength as well as the liability of a very serious and musically substantial performance that, in one respect at least, followed an old tradition. The great Italian conductors before Muti—Toscanini, Serafin, Gui, Guarnieri, De Sabata, among others—were equally imposing authority figures who, in their different ways, achieved Verdi performances that were just as impressive. I wonder, though, if any of them ever held their singers on as tight a rein as Muti did. I certainly have never heard a *Rigoletto* in which the soloists were so carefully kept in check while the maestro conscientiously conducted cadenzas and measured out nearly every vocal phrase and cutoff, even where Verdi himself would surely have permitted a certain amount of individual expressive license. Regarded exclusively from a vocal point of view, this was a very correct but excessively cautious, even inhibited interpretation. The singers too often seemed emotionally uninvolved, dramatically inert, or just plain cowed into submission.

This is hardly the impression I get from most Muti opera projects. His recordings generally feature seasoned artists who adjust their vocal personalities, admittedly with varying degrees of success, to the conductor's overall musical conception, and they seldom sound constrained or manipulated. Except for Renato Bruson in the title role, Muti's *Rigoletto* in Carnegie Hall was sung by predominantly young, comparatively inexperienced singers, and their stiff, self-conscious performances had all too obviously come fresh from the coaching studio. Beyond that, the thick, covered timbre of Michael Myers's sluggish tenor did not strike me as at all suitable for the Duke's seductively graceful music and dangerously articulate manner. I also found the rough edges and tonal impurities of Cecilia Gasdia's soprano in Gilda's music distinctly unattractive, but this is an unusual voice that may well be an acquired taste. Bruson's refined vocalism, of course, has always been of international stature; his Rigoletto may rarely grip the heart or astonish the ears, but it is a consistently musical and intelligent piece of work.

"...The Philadelphians' *Rigoletto* was vocally tethered, orchestrally glorious. Red Sneakers persona is livelier than the music..."

The final result seemed to mix two conflicting performances of *Rigoletto.* One was vocally tethered and undistinguished. The other was orchestrally glorious from beginning to end, particularly the last act—nine introductory measures conjuring up the leaden atmosphere of a humid evening and the threatening storm to follow; the lilting grace of the Duke's "La donna é mobile"; the linear clarity of the Quartet; the majestic symphonic power of the storm music; the extraordinarily luminous string textures of the final duet. Perhaps any contemporary *Rigoletto* cast would have sounded crude matched against orchestral accompaniments of such beauty and sophistication.

CLEVER MARKETING TECHNIQUES RARELY hurt any product, even a commodity as uncommercial as contemporary music. Take **Composers in Red Sneakers,** a Boston consortium of six New England Conservatory of Music graduates who banded together in 1981, determined to take the curse off new music and sell their wares. Lo and behold, their vigorous tactics are working, and buyers have materialized. The Sneakers' concerts at home now draw 800 people or more—an audience figure that the group claims ranks second only after the Boston Symphony—and their recent New York debut at Symphony Space was amazingly well attended too.

Of course the Sneakers' name is in itself an inspired come-on, a whimsy that sneaks into all their activities and policies. Anyone wearing red sneakers gets into concerts free, although students with I.D. cards are asked to pay 99 cents above the regular ticket price. Before the music begins, a huge red sneaker is dragged out on stage and remains prominently displayed all evening. Program notes for one piece tell us that it "embodies the sole of the Red Sneakers from the high top C to the straight-laced chorale." Another work contains an obbligato percussion part "played" by a dancer sporting red sneakers with taps. Often there will be music composed by "guest sneakers"—the group has given premieres of over 150 scores. A lighthearted Sneaker spirit prevails over all as this smartly professional and well-organized band rejoices in its identity.

If only the composers' music were as lively and inventive as their group persona. What I heard was amiably eclectic efforts with a tongue-in-cheek flavor that vaguely recalls the 1920s—specifically Poulenc and his colleagues, who also mocked a pompous musical establishment. The Sneakers' mildly off-center protests hardly possess equivalent originality or charm as they ramble pleasantly past the ear, suggesting few urgent reasons why a listener might want to hear such innocuous music more than once. I did, however, revisit three pieces on the Red Sneakers' first record (Northeastern NR 220) and found more to enjoy: Roger Bourland's *Stone Quartet,* Robert Aldridge's *Combo Platter,* and Herman Weiss's *Strange Melodies* (the other composers in the group are Michael Carnes, Richard Cornell, Christopher Stowens, and Thomas Oboe Lee). On the whole, Northeastern's disc turned out to be a better introduction to the Sneakers than the group's rather lame Symphony Space concert, possibly because the recorded program offers more musical substance and instrumental variety—and a welcome escape from the cute excesses of Sneaker humor. ■

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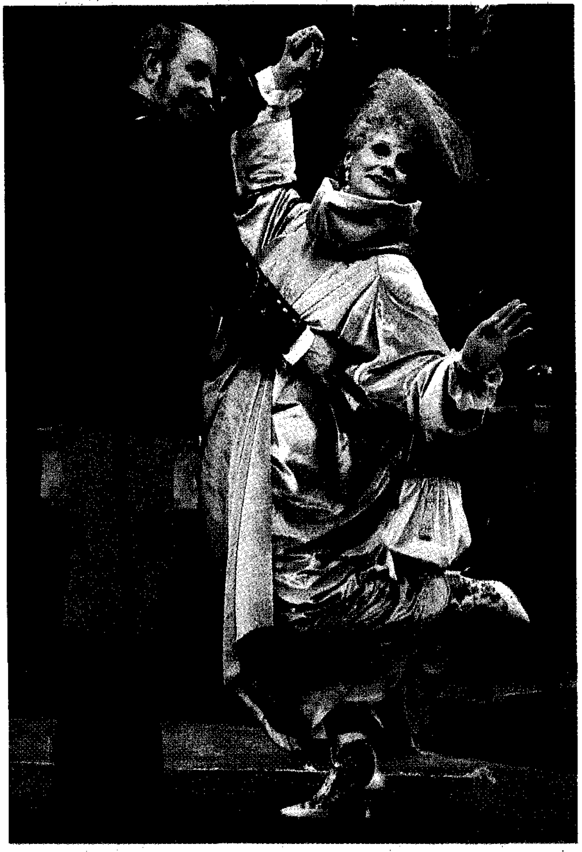
## Theater/John Simon

# ANTIC ANOUILH, INANIMATE ANNE

"...Anouilh's *Waltz of the Toreadors* is an immensely wise play, with laughter that rings true and truth that sounds hilarious..."

**The Waltz of the Toreadors** IS ONE OF Jean Anouilh's *pièces grinçantes* or "grating plays," which, like Bernard Shaw's "plays unpleasant," are extremely civilized, sophisticated, witty—and, therefore, mightily pleasing—but which leave you, rather more than Shaw's, with a bittersweet aftertaste that your tongue will nevertheless keep fondling: more or less the effect you get from having bitten into life. *Waltz* is an immensely wise play, too, but with a French wisdom that might seem positively un-American if it weren't also profoundly human. It is, further, one of those rare plays (not necessarily the best, but surely the sturdiest) that it would take an extraordinarily bad production to ruin, and such extraordinariness the Roundabout cannot summon these days, despite valiant efforts. So, even if you have to look largely past it to see the play, do see this imperfect production.



**TIME REMEMBERED:** *Richardson and Shelley at the Roundabout.*

Photograph by Martha Swope.

If you were fortunate enough to have caught *Waltz* with Ralph Richardson & Co. on Broadway, expect no such thing here; if you were unfortunate enough to catch it with the miscast Eli Wallach and Anne Jackson at Circle in the Square, you can do slightly better now. These days, that's a lot. There is laughter here that rings true, and truth, even the saddest, that sounds hilarious. Save for a better production, what more can you ask?

As General Saint-Pé—part unhappily married philanderer, part faithful swain to a woman he has loved platonically for seventeen years—Lee Richardson, a decent actor, is not Ralph by half. This, however, is no insult; only two or three actors in the English-language theater of our time could compare with R.R., and some would say not even that many. L.R. gives us a Saint-Pé who, for an American, is remarkably French (except when he has a French word to pronounce), and who, in his quieter moments, pulls off some neat touches. But in the big moments, he can neither bluster easefully nor implode devastatingly, so that his performance comes and goes, never missing the nail, but often not driving it in straight or deep enough. Is that why he wears only one medal?

As his chaste, pining-on-the-wine beloved, whom his family responsibilities, or cowardice, prevented him from enjoying or at least marrying, and who, a couple of aces and a gun in her reticule, now comes to claim him, Carole Shelley is somewhat overripe in age and appearance and overbroad in performance. But she is a nifty, surefooted comedienne, and if her characterization owes more to the London music hall than to the French aristocracy, it is, in its way, delicious all the same. As Mme Saint-Pé, who feigns invalidism the better to hold and torment her spouse, Tammy Grimes is better than she has been in a long time, which is praise so faint it could use smelling salts. She has a deplorable habit of producing glutinous masses of sound from which it is as hard to make sense as it is to make a sandwich out of a salami that hasn't been sliced. As the worldly-wise Dr. Bonfant, Alvin Epstein gives one of his best performances to date and is nothing short of tolerable.

The lesser roles are filled somewhat less than to the brim by Eric Swanson, Jane Jones, Amanda Carlin, and Whitney Reis; barely at all by Wyman Pendleton; and left empty by Elizabeth Owens, who, despite being a one-part actress (I may exaggerate a bit—upward), here plays two parts. One she does in her standard manner; the other, impersonating, I believe, Laughton's Quasimodo, affording her the chance of failing both as actress and impressionist. Kate Edmunds's sets and Robert Pusilo's togs are as good as you can make out of used shoestrings, and Richard Russell Ramos has directed unsubtly but purposefully. Lucienne Hill's translation is as smooth as a well-worn coin, though some of the French finesse no English could render. Consider this review, despite all strictures, an invitation to the *Waltz.*

THE PLAY BY FRANCES GOODRICH and Albert Hackett based on the life and diary of Anne Frank was a piece of slick Broadway theater that tried—or pretended to try—not to be exploitative, but was just that. There are subjects so great and delicate that only the innocence of an adolescent or the genius of an adult (in the rare case that he has it) can accost them with impunity; from anyone else, this is at best impudence, at worst sacrilege. To turn the two years of anxious hiding—which, of course, contained some comic moments, closeness breeding, among other things, comedy—into a sub–Neil Simon commercial vehicle with the shadow of the Holocaust to lend it unearned grandeur is a shabby enterprise. That the play was nevertheless a hit merely tells us something about the failure of public and critical taste to recognize spuriousness where emotional strings are being plucked, and it is at least a heartening sign that its most recent New York revival, even with some stars in it, was a resounding fiasco.

In any case, what Anne Frank kept was a diary—a simple, sensitive, humane document without any pretentiousness. It is

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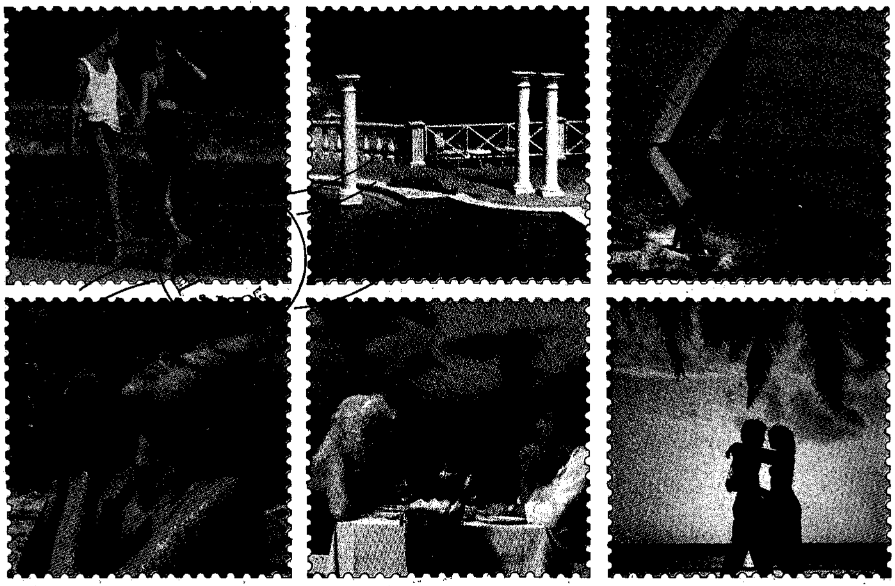

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only when this material is dramatized—and especially when it is done slickly—that the burden of tragic history comes into play and crushes the specious undertaking. How much more specious, however, is a musical loosely based on that play that does not even have the hack cleverness of Hackett and Goodrich. **Yours, Anne**—which, under the name *Dear Kitty,* kicked around for years in search of a producer benighted enough to bite—is such a one, with book and lyrics by Enid Futterman and music by Michael Cohen. I am willing to grant it sincerity and goodwill (though these qualities, even at best, are not enough); but I must add that the most dyed-in-the-wool speciousness couldn't be more sticky than this sincerity. How are we to take a musical, on this of all subjects, that brandishes lyrics such as "No more talking,/ No more walking/ In shoes:/ They're listening/ For Jews"? Or this, from Anne: "I'm sure I'd like it fine/ To be a star/ Like Hedy Lamarr:/ They say she's divine"? Has doggerel ever been doggier?

The music is right down there with the words: The colorless backwash of Sondheim is splashed-about in, and there's also a trickle of Charles Strouse and Cy Coleman, but, mostly, a great glob of tunelessness, as of someone tinkering on the piano in pursuit of some cluster of notes, however fortuitous, to hang on a rack of words: If it doesn't sound much like music, fine—it will sound that much more modern! And here and there one can always bring in something like a traditional Jewish air—at which point one risks sounding like *Fiddler on the Roof* and, of course, does.

Under the direction of Arthur Masella, which sometimes rouses itself to a crawl, the actors nevertheless try to give their best—at least those of them who have such a thing to give. Trini Alvarado, as Anne, has the impossible task of playing many of her scenes opposite, and singing most of her songs to, an inanimate object, her diary, even if Anne did anthropomorphize it by calling it Kitty. Miss Alvarado is personable and talented, and stoutly eschews the worst pitfall of cuteness; but, perhaps to avoid leaning too heavily on Hackett and Goodrich, the authors have given her (as well as the other actors) next to nothing to work with. I doubt, though, whether even with decent material David Cady (Peter), Hal Robinson (Dussel), and Dana Zeller-Alexis (Mrs. Frank) would manage to be more lively than Kitty. Betty Aberlin (Mrs. Van Daan) and Ann Talman (Margot) do well enough, and George Guidall (Mr. Frank) and Merwin Goldsmith (Mr. Van Daan) better still, in causes that are not only lost but also not worth finding.

The director and the wretched set designer, Franco Colavecchia, have conspired to make matters worse by creating

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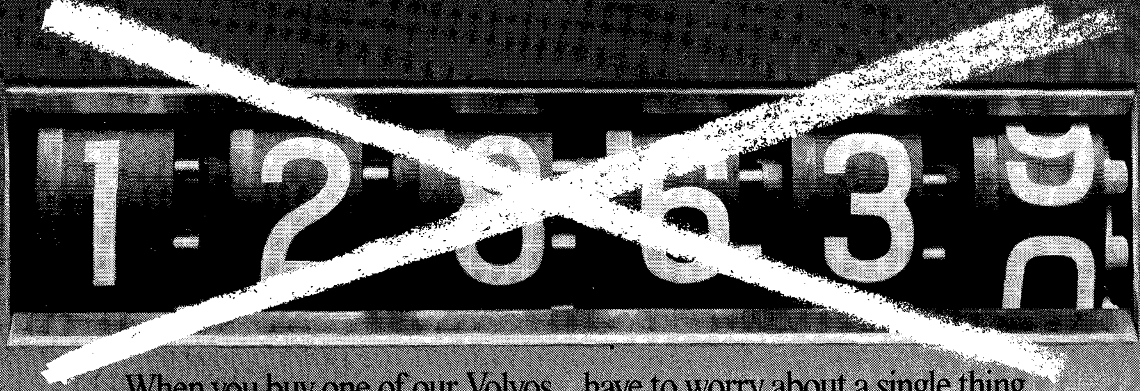

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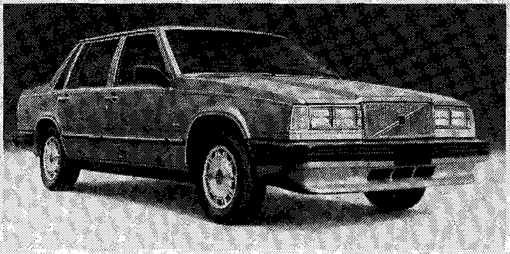

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a set (blue—the color of hope?) that has a slick, pseudo-stylish look—like the waiting room in a dental clinic—spacious rather than cramped, from which people can wander off casually in several directions. There are even, in these cerulean slats, cutouts of stylized trees that can light up and transform the place into something wonderful—like an airport lounge. With the kind of standard clothes required here, no designer, not even Judith Dolan, could go wrong; but Beverly Emmons has permitted herself some final lighting effects worthy of a Halloween party.

"In spite of everything, I still believe that people are good at heart," wrote the real Anne, and sings this unreal one; but, then, it's so much easier to be good at heart than at art. And artlessness—biting off far more than one can chew—does not even yield genuine heartache, only a stomach upset.

**Tango Argentino,** THE MUSICAL REVUE from way down under the belt, delightfully answers three questions. Does the tango take a lifetime to learn? Yes—everyone here (dancer or singer), save the stunning, lissome Naanim Timoyko, is well past the meridian. Is it the sexiest of dances (the first French president to witness it commented, "In France, we do it horizontally")? Yes—born in the brothels of Buenos Aires, it has grown up to subvert the world's salons. And, third, looking at these portly gents and fleshy ladies, "Where's the Argentine beef?"

But age and weight are triumphantly overcome here, and though what Borges in an essay adduces as the combative aspect of the tango is only cursorily touched upon, the other one, the "orgiastic deviltry," is amply present. Or perhaps the two are fused in these stiff-spined erectnesses and horizontalizations, while what seems like dozens of legs indulge in feintings and parryings, piston-like couplings and card-like shufflings. Stiletto heels all but puncture men's feet; sleek-trousered legs all but penetrate women's crotches. It is as if two Swiss army knives were elegantly driving each other loco.

The orchestral interludes are overlong, even if the battling *bandoneones*—those endlessly extensible, reptilian accordions—can be fun. The music is properly insidious and lacerating, even if the words are banal: Had I a peso for every crooned *corazón,* I could buy me an estupendous *estancia.* But the singers have that fine, manic plangency: Alba Solís's vocal cords seem to spill directly into her guts. In 1914, the Futurist Marinetti denounced the tango as "a last crazy fling of a decadent romanticism," but has this "last" ever lasted! As Borges said, this time in a poem, "Made of time and dust, man lasts/ Less long than that libidinous melody,/ Which is only time." ▬

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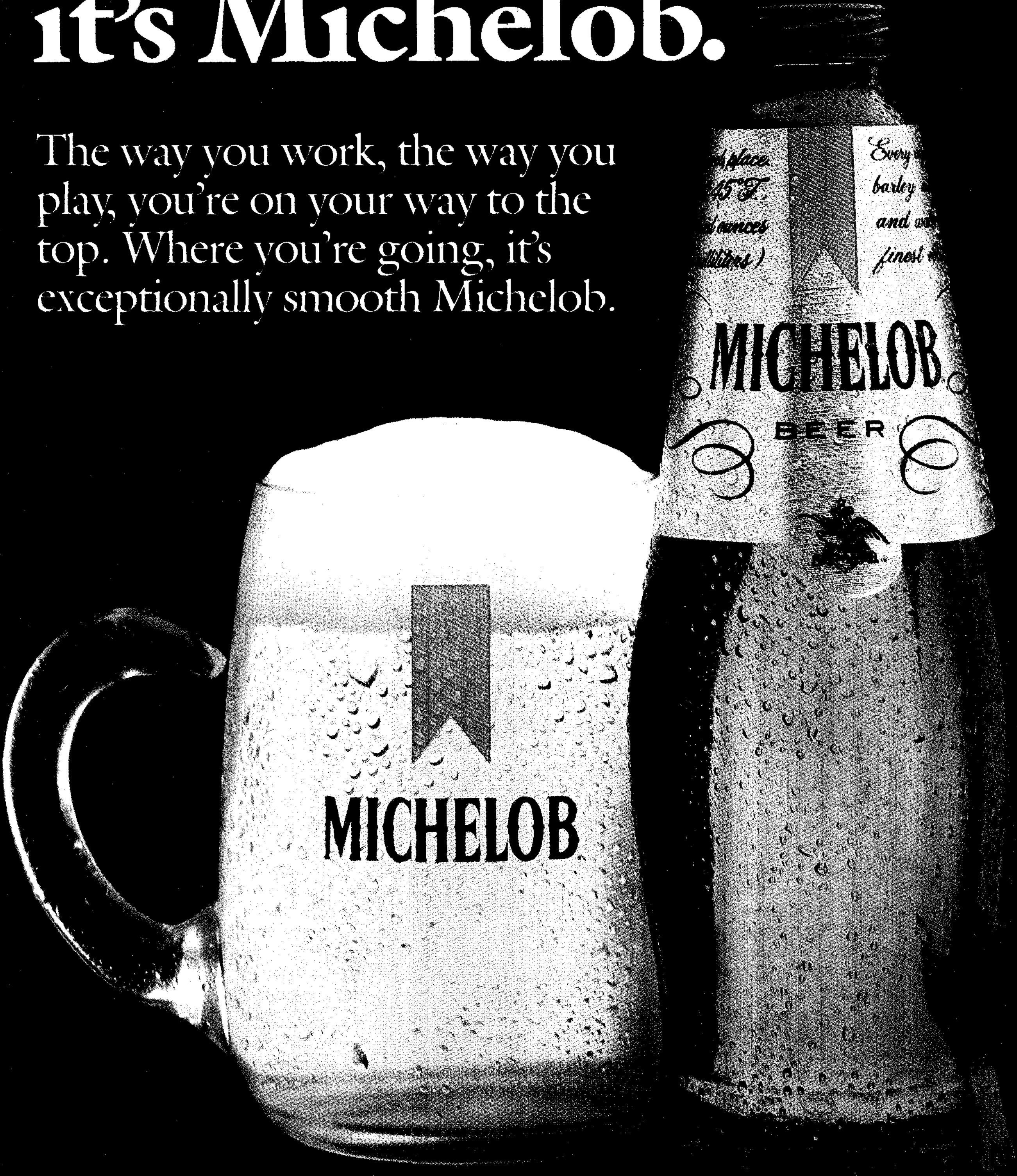
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## Television/John Leonard

# BLOOD AND BRAINS

"...P. D. James's *Death of an Expert Witness* is full of red herrings that turn into caviar. Its satisfactions are womanifold..."

**POETIC POLICEMAN:** *Roy Marsden as Adam Dalgliesh, the detective in P. D. James's mystery.*

IN REAL LIFE, P. D. JAMES USED TO BE Phyllis Dorothy James White, a British policewoman and sometime hospital administrator. That was before she started writing such murder mysteries as *The Black Tower, Shroud for a Nightingale, Unnatural Causes,* and *An Unsuitable Job for a Woman.* Her American paperback publishers, quoting Antonia Fraser, insist on promoting her as "Agatha Christie's crown princess." This is ridiculous. She is not genteel and she is not cute.

Yes, her Scotland Yard detective, Adam Dalgliesh, owes something to Dorothy Sayers (Lord Peter Wimsey's eccentric ratiocinations) and something to Ngaio Marsh (Sir Roderick Alleyn's highly refined literary and artistic tastes). Dalgliesh even owes something to Conan Doyle—a certain melancholia; Holmes fiddled and took cocaine, Dalgliesh broods and writes poems. But he doesn't in the least resemble Hercule Poirot or Miss Marple, because P. D. James is interested in gore and sex, which makes her ideal for television, which is why **Death of an Expert Witness**—six hours of **Mystery!** on Saturday nights starting October 26 (9 P.M.; PBS)—is splendid. It is as if *St. Elsewhere* met *Dynasty* and they begat T. S. Eliot, smelling of ether and longing for blood.

Six hours may strike you as a lot of television time to devote to one or two murders, even in green exurban England, where they still worry about the class system. And, in fact, the first two hours of *Death of an Expert Witness* are very slow, like the first thousand pages of Proust. But the "dramatizer," Robin Chapman, and the director, Herbert Wise, are setting us up for an acting kill. We are introduced at great length to a dozen red herrings so that, in the next four hours, each of these herrings can turn into caviar.

The associate director of a forensic laboratory is murdered, late at night, behind locked doors. Everybody but the receptionist hated him, and the receptionist is named in the new will he made the afternoon before he died. There is another doctor, with whom he scuffled among the test tubes; an ex-wife with whom he seemed not to have consummated marriage; a lab assistant he abused unmercifully; a sort of vampire-vamp with whom he was known to cavort in a pew in the local abandoned chapel; a pathologist whose wife has left him and whose daughter is certainly neurotic if not homicidal; the man who beat him out for the top job and who loves, perhaps too much, his own sister; a red-faced cop named Doyle who may or may not be connected to illicit drugs; a couple of lesbians facing foreclosure on their enchanted cottage—and so on.

Enter Dalgliesh, poet, policeman, melancholiac, and widower. Fans of P. D. James will be testy, in advance, about any visualization of Dalgliesh. (They will also be interested in how Anglia television pronounces his name.) We're not talking about Sam Spade here; we're talking about Hamlet and Lear and maybe Lao-tzu, in a three-piece suit, with a mustache. As Dalgliesh, Roy Marsden is beyond reproach. He *is* a reproach to the rest of us who aren't so sad and wise and slump-shouldered under the weight of all that we know about iniquity and unfairness. He is weary, but he twinkles. He perseveres, as if he were writing a poem whose depressing coda he already apprehends. It never occurs to him that he shouldn't write this poem; he made that decision before we were born. He soliloquizes—these ghostly interior monologues are really unnecessary and often embarrassing on the TV mini-series—because he doesn't have anybody else to talk to. He is fine, Mr. Marsden.

He is not, however, the point of *Death of an Expert Witness.* The point is Cyril Cusack, who plays the part of Mr. Lorimer, the semi-senile father of the murdered doctor. The point is Malcolm Terris, who plays the part of Tom Doyle, the cop who hates Dalgliesh and the neat bureau drawers of the British class structure. The point is Fiona Walker and Brenda Blethyn as Stella Mawson and Angela Foley, the lesbians whose love is brilliantly realized, although doomed. The point as well is Ray Brooks as Henry Kerrison, the pathologist who can't complete an autopsy on his broken home. And the point is Cloe Franks as Brenda Pridmore, the lab receptionist—as saucy a wench as ever showed up in a Restoration comedy or one of the darker revenge plays.

These people act until the cows come home. Each is given a star turn in the last four hours, and each shines. If I pick out Cyril Cusack as Mr. Lorimer, it is because this fine character actor is too often ignored, as if being old—a scramble of honor, suspicion, perception, memory,

Photograph by Donal Holway.

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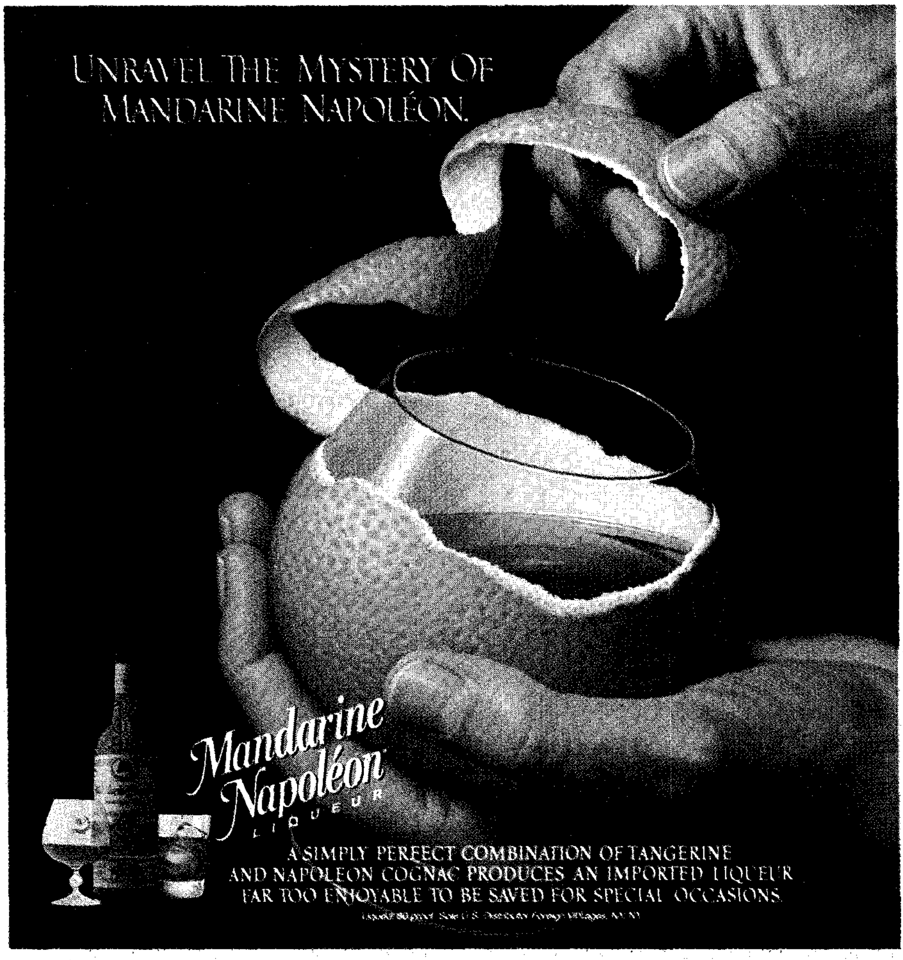
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and fear—weren't important. Cusack is asked to be intelligent and vague, dignified and hapless. He delivers. I can't think of an accessory performance on television this year that matches his scattered wits. One excuse for the mini-series format may be that it gives talent a chance to show off at its leisure. That talent, of course, requires good writing to articulate itself.

Meanwhile, between emotings, there are many, many gleaming automobiles zooming around in the green countryside, some of them with dead bodies in the backseat; bloody laundry; buses in the night, containing witnesses who can't be sure; a shameful disinheritance; a revolving door of alibis; anonymous telephone calls; and, maybe, incest, the only game the whole family could play until Trivial Pursuit. The satisfactions of *Expert Witness* are womanifold.

**Moonlighting** (TUESDAYS; 9 P.M.; ABC) was reviewed in these pages on March 25. It disappeared in the spring. It reappeared this summer in reruns that knocked the socks off Mr. Nielsen. It resumes as ABC's class act this fall. There is truth in the world after all, and some justice, not to mention F-14 fighter planes from the carrier *Saratoga*.

Maddie (Cybill Shepherd) is an ex-model whose accountant has fleeced her out of millions. David (Bruce Willis) runs—into the ground—a private-detective agency to which that accountant diverted some of Maddie's money. So far in the new season, *Moonlighting* has shown signs of trying harder with the same good writing and the same good acting.

For instance: In one recent episode, David must come to terms with his brother, an engaging con-man loser with some mobster money that just happened to get stashed in the trunk of his car while he was bombing out on a minor scam. Seldom on television—although I do remember an episode of *Three's Company* that had its moments, or at least its minute and a half—has sibling rivalry been rendered at its complicated *almost:* the caress that wears boxing gloves.

In another recent episode, Maddie goes after the fleecing accountant, who has absconded to Buenos Aires, where he runs a hotel and gambling casino. David, naturally, follows her, and they learn about how the past can't be recaptured, even at the poker table. As usual, in each episode, Maddie is called upon to fall on some prats so that we can catch Cybill Shepherd's admirable panty hose, and David proves himself as sensitive as Adam Dalgliesh even though he talks like Dashiell Hammett without the editing of Lillian Hellman.

Still, Shepherd is enjoying herself—much more than she seemed to in the TV movie *The Long Hot Summer*, when she had to spend so much time looking at

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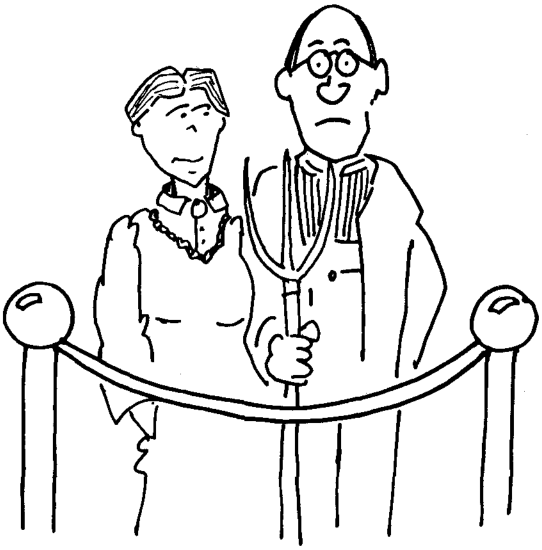

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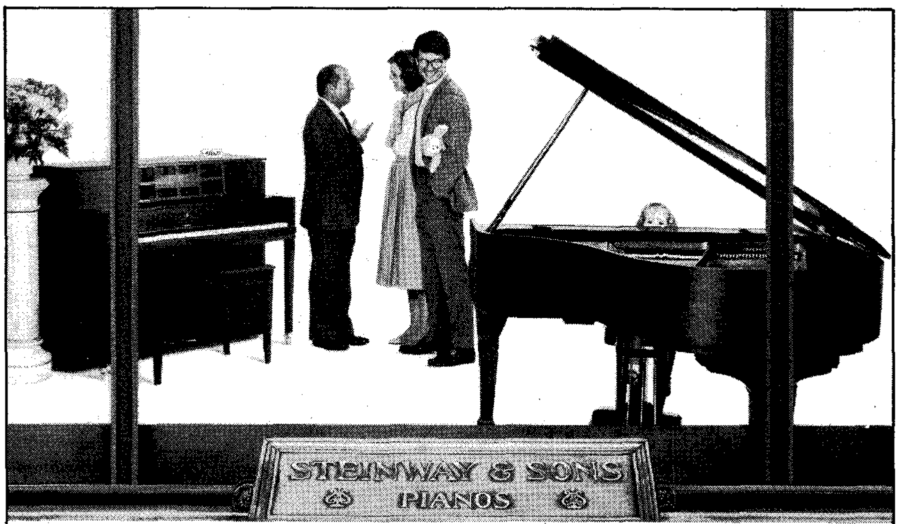

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Don Johnson's bare chest. And Willis is wonderful, an amalgam of Bogart and Rockford. Here is a man who sizes up the nuance before he pounces and sprains his brain.

**In brief:** VARIOUS WIVES—VIVIEN LEIGH, Jill Esmond, Joan Plowright—appear on **Laurence Olivier—A Life** (*Great Performances;* Fridays, October 25 and November 1; 9 P.M.; PBS), but they aren't nearly as interesting as Olivier and the playwright John Osborne, who trip off to Brighton to think about how they ever managed to collaborate on Osborne's *The Entertainer,* as play and film. Olivier talks at mesmerizing length about himself; Sir John Gielgud, Sir Ralph Richardson, Dame Peggy Ashcroft, and Douglas Fairbanks Jr. anecdotalize. The last of the great Lears wanders around Marylebone and Sussex. There are film clips, from God knows which archives, including a screen test of Vivien Leigh for the role in *Rebecca* that was ultimately bestowed on Joan Fontaine. Melvyn Bragg does the interviewing of a fade-out Olivier, and he is shrewd. . . . **Hill Street Blues** (Thursdays; 10 P.M.; NBC) has lost its executive producer, several principals, and the opening roll call. Also, one white detective has lost his mustache, and one black cop has gained a mustache, and both of them look worse for the wear and tear of hair. There is something wrong with the rhythm of this program—they don't seem sure when to cut for commercials—although it clearly intends to mop up all subplots in a given hour, instead of letting the *Weltschmerz* drag on for a month. Belker's mother dies! Furillo won't kiss Davenport, or is it vice versa? Maybe it's preposterous to care so much about a TV series, but I worry about these kidnappings of familiar characters, these disappearances in a complicated novel. . . . **Misfits of Science** (Fridays; 9 P.M.; NBC) has already been so animadverted that any additional uncharitableness seems downright churlish. But there is something about these French-fried potato faces—a human Popsicle, an ambulatory lightning bolt, a telekinetic teenybopper, and a seven-foot-four-inch scientist who shrinks to shrimp size when he wants to change his pants—that brings out the animadvert in me. One of the misfits lives in a refrigerator. Another, having been traumatized by an amplifier at a rock concert, plugs himself in for periodic recharge. A third, yuppier than thou, deserves to be the victim in the next P. D. James mini-series. These miscreants are supposed to be fighting crime. One roots for crime. *Misfits of Science* represents terrible timing on NBC's part, after the disasters this summer of movies devoted to youth and weirdness and high-school alchemistic sex. There hasn't been a worse program since *Mr. T and Tina.* ■

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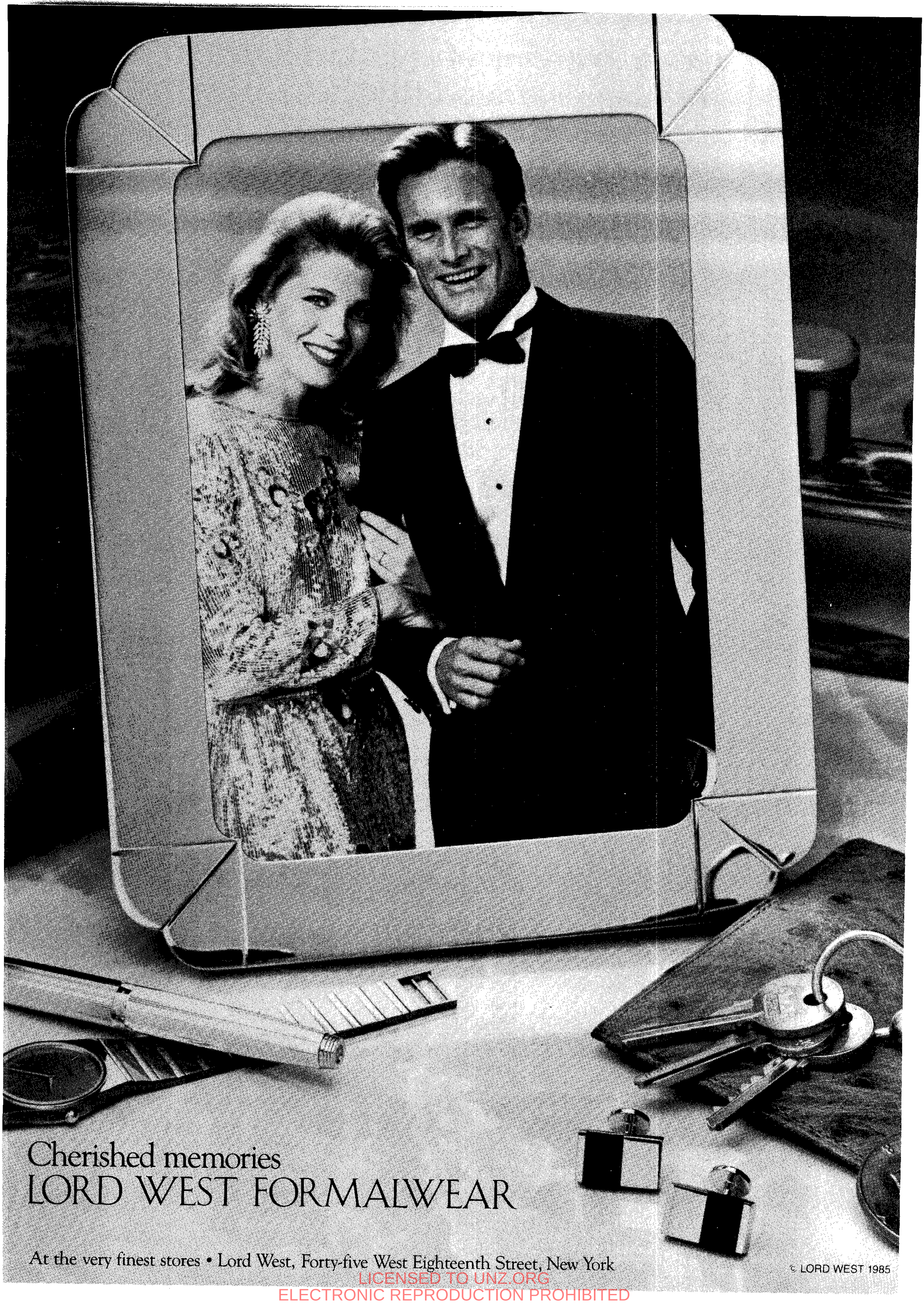

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# EXILE'S RETURN

## "...Love in the outback, change and decay in England, and desperation in New Jersey are the subjects of three new novels..."

**In Her Own Image,** *by Anna Murdoch. William Morrow; 225 pages; $15.95.*

"IT HAD BEEN SO HOT THAT DAY IN DEcember, the day that Josie and her son arrived, that a fire had started in a bale of fermenting hay in the stable below BB's house." The first sentence of *In Her Own Image* sets the stage for the fermenting passions that are going to burst into metaphoric (and actual) flame. Josie is BB's daughter, and her son the product of her marriage to a New York Jew. She has returned to Australia for the first time since Alex was conceived there, twelve years before. BB lives, grudgingly, with her other daughter, Liz, and Liz's husband, Harry. A slovenly exbarmaid who would leave her fatherless children to shift for themselves whenever the fleet was in, she slouches around her son-in-law's sheep farm antagonizing the help, among them a farmhand who killed a man on her account many years ago.

Josie hasn't come back for the usual family visit, however. Her marriage foundering, she wants to see how she and Harry, her first love, feel about each other. The situation resumes and aggravates the rivalry between Josie, the softhearted, impulsive sister who takes after her mother, and Liz, who is passionate but stern, resolved to be everything her mother was not. The novel comes to a climax at a hellish Christmas dinner, when all the elements—of nature and the story—run wild, leaving only the strongest characters on their feet.

Anna Murdoch is telling two kinds of stories in her novel, with varying success. Liz's and Josie's recollections of their short, nasty childhood have an integrity that's missing from the rather sentimental romance of Josie and Harry. Murdoch's description of the consummately selfish mother is minute and unsparing; the scenes of the forlorn but incompatible sisters produce evocative details (Josie remembers lying in bed with Liz, "the bones of her spine like a row of teeth saying get away, get away"). But the love story has an earnest, daydreamy quality to it. Though Josie has lived an affluent, sophisticated life abroad for more than a decade, she's not disillusioned by the first sight of her sheep farmer. (Certainly she could still fancy him, but her love would be more poignant, as well as more believable, if it had to fight its way past a bit of culture shock.)

**ANNA MURDOCH:** *Sibling rivalry, dreamy romance.*

Murdoch has an imaginative sympathy for the harshly beautiful Australian landscape, the plains strewn with boulders violently thrown up by the earth, the ghost gum trees, the bright, shrieking birds. And she's clearly sympathetic, as well, to the sister who stayed home and who puts her world on canvas ("She would try to paint... these red sheep's tracks on the hill, like fine crows'-feet around the eyes of a beloved face"). The other sister, though, could have used some more lightness and grit.

**Foreign Land,** *by Jonathan Raban. Elisabeth Sifton Books/Viking; 352 pages; $16.95.*

AT THE END OF HIS CAREER AS A SHIPS' provisioner, George Grey decides to retire to the more hospitable climate of his native England. He has been living in the West African state of Montedor, where the politics are heating up and the fabric of things is breaking down. "Red dust had settled on the imitation Louis Quinze furniture" at the yacht club, and the statue in the decrepit main square of the capital is covered with scribbles: "VIVA A REFORMA! VIVA O POVO!" In the country George exchanges for this squalor, "the blocks of workers' flats were dirtier, more sprawled and raggedy, than those of Accra and Dar Es Salaam; there was more trash blowing in the streets than there was in Lagos. Everywhere there were slogans, spraygunned on walls, signboards, standing sheets of corrugated iron. KILL THE PIGS HEROIN EAT S--- F--- THE GLC. George thought sadly of the innocent VIVAs of Montedor; no one seemed to want anything to live long here."

It is evident that Jonathan Raban (the author of *Arabia* and *Old Glory*) is a travel writer: He not only has an easy familiarity with housing and sanitary conditions across Africa but brings to all his descriptions the fresh and intense eye of someone who wants to make us picture what we have never seen. A cigarette burning in a saucer creates a "white worm of ash" that, when it collapses, leaves "a thin, sour smell behind, like the exhaust fumes of a vintage car. Raban also has an anthropologist's ear for the petty, snobbish conversation of well-to-do provincials (one of them says of a suicide fished out of the sea in a rucked-up skirt, "You might think she'd at least have had the decency to wear slacks for the occasion").

But, vivid as Raban's pictures are, they don't move very much. *Foreign Land* has almost no drama or suspense, and its other characters (a feminist daughter having her first baby at 37, a former torch singer who lives in a fisherman's cottage surrounded by poisonous plants) never impinge very much on George. The familiar educated English upper-middle-class milieu becomes a bit stifling (I had great hopes of Mr. Jellaby, the fat, boyish video-shop owner who wants to make a nautical porno film, but he dematerializes after a few pages); so does the meta-

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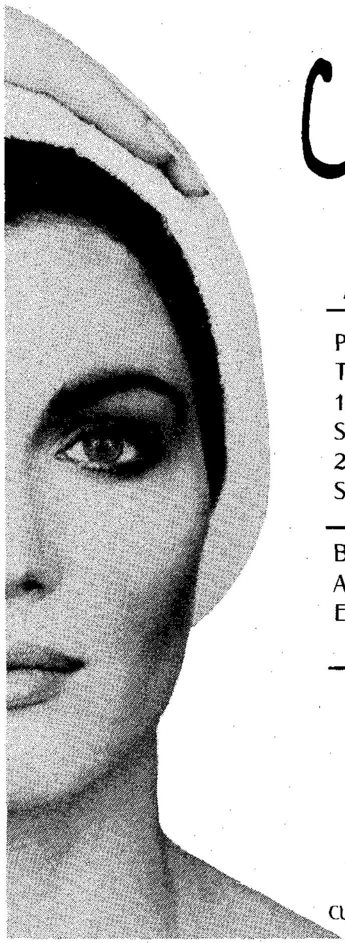

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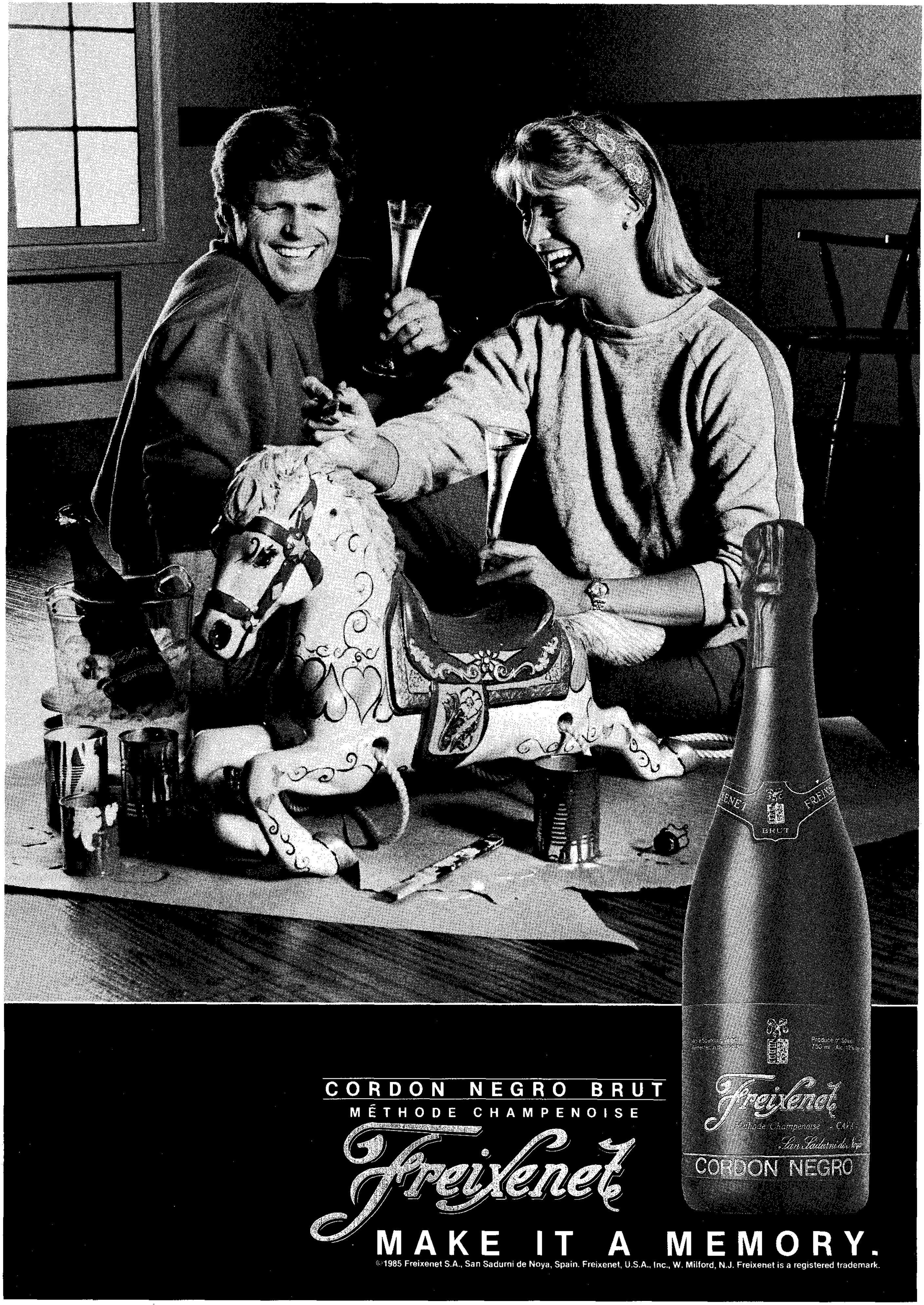
phor-happy prose—not a paragraph goes by without our being told that something is like something else. The abundance of metaphors reflects, in the book's style, the flaws of its structure—it's too evasive and too clever. At the end of the novel, when George settles into his boat for a long, solitary voyage, it's hard not to feel that the author isn't also wiping his hands of everyone and heading out, with a sigh of relief, to the open sea.

**Pride,** *by William Wharton. Alfred A. Knopf; 288 pages; $16.95.*

PRIDE, DICKIE KETTLESON LEARNS IN THE religious school he hates ("Anybody who goes to a Catholic school is all ready for the army; they only need to teach you how to shoot a gun"), is one of the seven capital sins. But "there's real pride," says Dickie's father, "like being proud of good work, like when we do a good job building a porch." "Then there's the lion's pride, his family"—a lion is one of the major characters in the book—and... but you get the idea. *Pride* is a crushingly obvious novel—and yet it's not a *pushy* one. It's a sweet, believable picture of life during the Depression, with Americans at various levels of disappointment and desperation.

Dickie, the ten-year-old boy who narrates half the novel, is on an unexpected vacation at the New Jersey shore with his parents and little sister. The Kettlesons have taken a week off to decide what to do with their lives—the father is a union official, and company goons have threatened his children. Should he quit the company, quit the union, or just keep on? *Pride*'s other story is that of Cap Modig, a war hero turned racing-car driver until an accident ends his career. Now he is reduced to doing motorcycle stunts at an amusement pier with his young wife and her lover, a nasty piece of work if there ever was one. What makes the act, though, is Tuffy, Cap's pet lion, who lets himself be driven in a sidecar around the "Wall of Death," a name that turns out to be prophetic.

William Wharton tells both stories with charm and skill. The details that define the time and place are unobtrusive, and nothing in Dickie's narration destroys the idea that we're listening to a ten-year-old. (This is done a little *too* well—Dickie's parents, who are extremely polite and call each other "dear" a lot, sound like characters in a children's book.) Yet he can't bypass the book's biggest obstacle—the feeling that, until the last few chapters, we're just killing time until the lion can escape. The various elements in *Pride*—wholesome couple, seedy performers, cheerfully vulgar carnival, child who innocently sets off the tragedy, uplifting ending—could make a nice thirties movie. That, however, would only be half as long. ▬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Movies/David Denby

# OUT OF DARKNESS

## "...*Shoah* is one of the greatest documentaries in the history of the cinema. It redeems the Holocaust from banality..."

SIMON SREBNIK, A POLISH-BORN JEW, IS one of exactly two survivors of Chelmno, the small, improvised, little-known killing center in northwestern Poland where the Nazis began the systematic gassing of the Jews on December 7, 1941 (that's right, the same day). By the time the camp was closed, in January 1945, about 400,000 men, women, and children had been murdered there—in gas vans, with carbon monoxide. At the beginning of Claude Lanzmann's extraordinary nine-and-a-half-hour documentary, **Shoah,** we see Lanzmann and Srebnik walking across the beautiful meadow in Chelmno where bodies were once incinerated; and we hear the villagers of Chelmno say how much they liked Srebnik, who was only thirteen when he lived in the camp, and who was a graceful and jaunty boy with a beautiful tenor voice.

Later in the film, Lanzmann reunites Srebnik with some of these villagers. They all stand together on the steps of a large church—the same church, as it happens, in which Jews were locked up, sometimes for days and without food, before being put into the vans. And we see that the villagers, laughing and nodding their heads, remember Srebnik and really do like him; they are glad that he is still alive. But then Lanzmann asks them why they think the Jews were exterminated, and even as the resurrected Srebnik stands among them, they say—can it be possible, so many years later, in *this* town?—they say that the Jews were all rich, the Jews murdered Christ, the Jews... Not one says the word "Nazis."

I admit that even after reading the rapturous early accounts of Lanzmann's film in the New York *Times* and in *Newsweek*'s international edition, I was not eager to see it. Having absorbed my share of books and films on the Holocaust, I doubted I was capable of learning more, feeling more, understanding more. Numbness, I thought, was beginning to set in, a prospective fatigue that was, in its way, one of the intended side effects of the enormous crime. But now I've seen *Shoah,* and it turns out to be far more original in technique, far stranger and more obsessive than the early accounts suggested. Lanzmann has redeemed the catastrophe from banality. He has also made one of the three or four greatest documentaries in the history of the cinema.

*Shoah* (the word means "annihilation" in Hebrew) ranks with Marcel Ophuls's *The Sorrow and the Pity* as a moral inquiry. Lanzmann, like Ophuls, is a gently persistent but finally implacable interviewer who manages to coax astounding revelations from his subjects. Whatever else it is, *Shoah* is a collection of remarkable speech (the text has been published by Pantheon). From the lips of old Nazis, unconscious self-accusations fall gaily and shamelessly into the air, catalogues of lies, swindles, willful delusion, and forgetting. The Jewish survivors Lanzmann chose, who were among those forced to assist in the work of the camps, and hence in the destruction of their own people, appear to be consciously avoiding rhetoric and emotion; they are somber and impressive, and two of them reach a pitch of bitter anguish—despair and the elation of survival inextricably mixed—that leaves one shattered. Mere witnesses to the disaster calmly fill in details, but a few climb to levels of incomparable eloquence or stupidity. One of the former, Jan Karski, an aristocratic Pole who tried, and failed, to arouse the outside world to what was going on, gives a long, declamatory account of his experiences that bears comparison with one of the racked, climactic speeches of a Shakespearean tragedy.

**THE ENGINEER:** *A Pole who drove Jews to a death camp, in Claude Lanzmann's film.*

Like Ophuls, Lanzmann uses a circular rather than a table-of-contents or merely chronological way of organizing the material. Themes are introduced, developed, momentarily dropped, then varied, recapitulated, all in a widening spiral of reference and emotion. The film is beautifully paced, with a kind of musical feeling for repetition, meditation, crescendo, release. One adapts to the slow unfolding, the obsessive circling; Lanzmann, like all great film artists, changes one's sense of time.(*Shoah* will be shown in two parts. See listings and ads for the schedule.)

*Shoah* is a film about history, and yet Lanzmann, flying brazenly in the face of convention and common sense, uses not a single moment of archival footage in his 561-minute work. No, not one foot of newsreel; not a single still photo; no music, no narrator, no artifacts of the period; no radio speeches by Goebbels or Hitler, no diaries of SS officers. This is a movie about history as it is remembered as well as made—an account, then, of memory and forgetting, in which the fog and distortion of time and untruth matter as much as the recovered moment and the actual record. As his survivors, ex-

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ecutioners, and witnesses talk, Lanzmann moves his camera around the outskirts of the death camps as they look today. He approaches, gliding through the woods, and stops; approaches and stops again; and finally enters into their heart. The gigantic Auschwitz-Birkenau complex looks virtually the same as it did in 1945, when the Soviets liberated it. But the ruins of the other Polish camps that Lanzmann uses—Chelmno, Sobibor, and Treblinka—have been cleared away, the land covered with grass and trees (usually planted by the Nazis) and a variety of memorial monuments.

At first one experiences feelings of betrayal. Surely this is an anticlimax! One longs for a sulfurous photograph of the camp in operation. But then, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues over the idyllic images, Lanzmann's point becomes clear to us. The Nazis tried to make the earth swallow up their victims. For instance, the Sobibor stationmaster, who today is a traumatized man, describes an uncanny experience: In 1942, when the camp was being built (right next to the station), "there were orders shouted in German, there were screams, Jews were working at a run, there were shots." But finally the camp was finished, and as he was riding his bicycle home one night, the first transport—maybe 40 cars—rolled in. The next morning he returned. Silence. Absolute silence. All the Jews had vanished.

Today the clearing next to the station is again silent, as are the forests at Sobibor and the rivers where the ashes were dumped. Lanzmann's camera violates the stillness; he cannot make the ground crack, heave, and yield up its dead, but he can at least disturb the insensibility of nature; he can end, by the mere act of remembering, the collusion of mass murder and "healing" time. As we watch these sequences, with their feral words and calm images, we have to re-create the Holocaust in our own heads; Lanzmann will not allow the familiar pictures, which have an almost pornographic appeal, to do the work for us. That is why this movie could bring about a change in consciousness even in people who have read and thought about these things many times before.

Lanzmann, 59, was a student leader in the French Resistance during the war and worked for years as a writer and editor at *Les Temps Modernes*, the intellectual quarterly founded by Sartre. His instincts are reportorial—and also topographical and archaeological. Again and again, he walks over the ground, pacing it off himself or with someone who was there: This is where the train stopped; this is where the ramp was; this is where the Polish peasants, whose fields abutted on the Treblinka station, stood and made signs of

> "…*7 Up/28 Up* inventively traces a group of English children growing up, to lives that are stable but tame and sad…"

throats being cut for the Jews waiting in the cattle cars—according to the peasants, a courageous warning of what was to come.(Then why do they sound so jocular when recounting it?)

Lanzmann wants us to grasp the details *physically;* he's like someone going over a mugging or an accident, trying to make it real for himself. Posing as a French historian eager to "restore the balance of truth," he gained access to old Nazis who might not otherwise have talked. (He used a hidden camera at these interviews.) Franz Suchomel, a deputy SS platoon leader at Treblinka, is a kind of treasure trove because he remembers in shockingly vivid detail what Lanzmann wants—the exact movements and sufferings of the Jews, step by step, from train to gas chamber. By concentrating on what happened, and not on the participants' attitudes, Lanzmann gets people to talk freely. When Lanzmann feigns a kind of admiration, Suchomel exuberantly describes the technique of murdering 3,000 people in three hours; the elderly man is moved by this interest in his *work*. But Lanzmann's game falters a few times: He almost loses patience with the ineffable Walter Stier, a railway official who ran the eastbound train traffic during the war, and who insists he didn't know the Jews in some of those trains were headed for death. Immersed in the glory of their old jobs—the moment when they were important—the Nazis continue to live as guilt-free, contented professionals. They will die happy.

Lanzmann shot 350 hours of footage and worked on the film ten years—plenty of time to gain corroborating or conflicting evidence. For instance, Raul Hilberg, the American historian of the Holocaust, produces a document—an order for four death trains and the empty returns—that makes it obvious railway officials must have known what was going on. The trains, Hilberg reveals, were booked through the same state travel bureau that handled routine group vacations; every train had to be paid for (children under four rode free). The SS handled the task, using confiscated Jewish funds—thus causing the Jews to pay for their own destruction. The trains become a recurring image for Lanzmann. Again and again, he shows freight cars rumbling through the Polish countryside; the melancholy sound of those wheels, which normally has such lyrical, nostalgic associations for us, becomes a kind of musical motif of despair. The rhythm of *Shoah* envelops and mesmerizes. Reading about this movie isn't enough: You must see it.

**In brief:** MICHAEL APTED'S **7 Up/28 Up** IS also a notable instance of documentary invention. A group of fourteen English children were filmed by a unit from Granada Television in 1963, and again at seven-year intervals. Now 28, they almost all appear diminished—only one has the poetic strength he had as a child. Wordsworth's prison-house shades close around them. When one sees them married and with children, one is at first relieved—oh, good, they've come through—and then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. Only three have jobs they really care about, and the impression one gets is that England is a safer society than ours but also more constricted. The film inspires hopeless feelings of revolt. (Film Forum I; through October 29.) ▬

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# SOME LIKE IT HOT

"...*Tango Argentino* is a provocative look at the erotic, frisky dance. Feld's revival of the marvelous *Les Noces* is lifeless..."

**LOVERS IN EXPERIENCE:** *The frankly mature dancers are sexually intriguing.*

**Tango Argentino,** A REVUE PLAYING THE Mark Hellinger for five weeks, presents a world in which mature people are perceived as sexually more interesting than the very young. This proposition alone is so refreshing, it's worth the price of admission. The single dance number that attempts a narrative (of a girl gone wrong) is a showcase for Naanim Timoyko, a youthful beauty with a voluptuous mouth, creamy skin, and spectacularly long, shapely legs. Yet her presence—and indeed the whole idea of unmarred loveliness—pales beside that of the seven dancing couples and the four vocalists whose faces, bodies, moves, and music bespeak their experience in a spectrum of passions and their consequent wisdom. All of the female singers' voices, I noticed, have a certain rough huskiness, like a note of musk in a perfume.

The danced entries in the show demonstrate with fervid excitement what we already know from kitsch renditions of the tango—that it is one of the most erotically provocative of dance forms. The display at the Hellinger is frankly a turn-on, but it piques your interest in the form itself. The basic step has the partners bound together from the hip up in an embrace that fuses the two bodies into a single unit. Below that, the four legs swirl and flash with the keenness of honed-steel blades, one partner inserting his striding leg between the other's, invading his or her space.

Neither the man nor the woman, however, is fixed in the role of aggressor; responsibility for taking the leading, assertive step shifts tantalizingly between them. When they stalk each other, each has an opportunity to play the hunter and the willing prey. Even where the roles are not interchangeable—when the man looms over the woman bent deeply backward in his arms—the image offers a dual vision; her posture can read as submissive or seductive. When a lady perches on her escort's thigh and winds her legs around his like a vine attaching itself to a trellis, she does so with irony, while the men who appear most masterful are those who move with utter self-containment, steering their mates with a calm, almost impersonal, force.

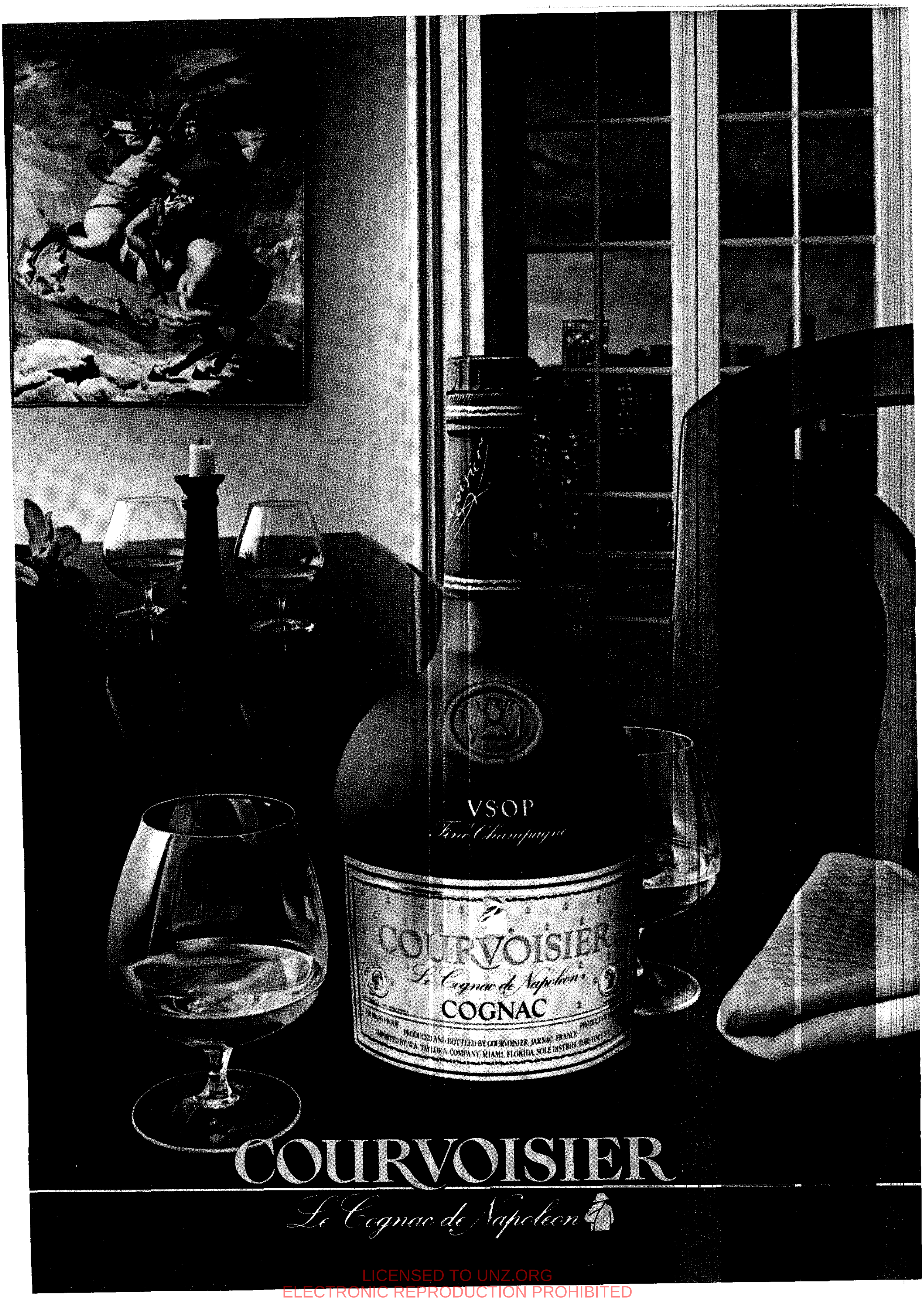
The tango, with its sharp shifts of direction, and its kicks that swivel out from the knee to graze the partner's body, suggests that danger is ever present—and that it's part of the attraction—between the sexes. Those shearing kicks are like nothing so much as the daggers with which an expert knife thrower in a carnival act outlines his ladylove's body. The mood of the tango can also be frisky or bubbly, as this production reveals in a couple of irrepressibly spirited numbers. It also attempts to show the history of the dance, which is at least a century old. Representing the customs of yesteryear, pairs of stern, tough males dance together, and a pair of women in *Little House on the Prairie* dresses practice genteelly, as if for a forthcoming social. Further along the time line, a couple from a dance hall of the twenties display the slinky line of the era and a drop-dead glamour that would be absurd if it weren't so enviable.

The dance entries alternate with exuberant ensemble playing led by the accordion-like *bandoneones,* and songs that are outcries about love and death. These elements, along with stunning white, jet, and pale-gold costumes designed by the directors, Claudio Segovia and Hector Orezzoli, add up to a production that is near-perfect. It would be better yet if there were one or two more contemplative dances and if the music were not so egregiously overmiked. The souping up of the sound lessens the distinction of its component parts, and the very volume is an assault on the ears.

BEN STEVENSON'S *Swan Lake,* WHICH constituted the first of three programs the **Houston Ballet** gave at the City Center, suggests that the company's dancing is an ill-assorted amalgam of styles. Grace and good manners, along with delicate—sometimes fussy—detail in the placement of the hands and feet reflect the English tradition. From the Russian school there is the amplitude of the large actions and poses that depend on power in the thighs and lower back.

The dancers' appetite for space is pure American. In the early scene that shows Prince Siegfried mingling with gentry and peasants, still another English gift prevails—that of depicting social relations in a dance context. Although the choreographic revisions and interpolations Stevenson has made here are undistinguished, the *tableaux vivants* are charming and believable. Elsewhere, particularly in the work of the corps in the all-important lakeside passages, every-

Photograph by Beatriz Schiller.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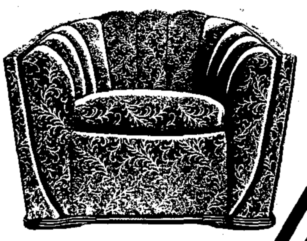

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thing falls apart into sulkily irreconcilable bits. Admittedly, this effect is aggravated by David Walker's designs, in which you can barely see the forest for the individual wind-shivered boughs, and the tutus for the maidens who have been changed into swans are distractingly busy with flyaway layers and feathered peplums.

The dancing of the company's prima, Janie Parker, in the role of Odette shows the same unnerving lack of a steady image. The authority in movements springing from the spine and loins proclaims her a diva, but then the soft, whispery working of her hands and feet and, above all, her fey, poignant expression suggest that she's one of those will-o'-the-wisp ingenues begging for protection. One moment she's Maya Plisetskaya; two seconds later she's back to playing Allegra Kent. She fares somewhat better in the third act, as Odile, where she can rally her forces around the idea of seductive evil and deliver a coherent characterization. Her technique is not quite sharp enough here to sustain real dazzle—wimpy footwork plagues the whole company—but let that pass for now.

Li Cunxin, who is physically too slight and temperamentally too pure to make a good match with Parker, is nonetheless the best thing in the production. Li, who was trained at the Peking Dance Academy, has lovely proportions and a natural lyric style. He's like a bird in the air, and when it comes to turns, he is something of a virtuoso, but with none of the blunt brutality that so often accompanies that gift. From his biography in the program it would seem that he is most valued for his ability to tackle bravura roles (he does *Don Qs*, *Corsaires*, and Bluebirds, and collects medals at competitions), but I loved him most for the still moment in which he conveyed, merely through the set of his body and face, a whole life at odds with his responsibilities as prince of the realm.

I AM HAPPY TO REPORT THAT THE **Feld Ballet** has revived Bronislava Nijinska's *Les Noces* for its month-long season at the Joyce, and dismayed that this marvelous work isn't better danced. The choreographer's daughter, Irina Nijinska, has staged the revival of the ballet, created in 1923 for Diaghilev, with obvious care. Ming Cho Lee has come up with a set that honors the intentions of the spare original while accommodating the restrictions of the Joyce stage. Theoni V. Aldredge has been faithful to Nathalie Gontcharova's stark, striking designs for the original costumes. Yet the dancers deliver a performance that, though impeccable in form, is peculiarly devoid of life.

The dance depicts marriage ritual among Russian peasants. Nijinska's tri-

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**Gabrielle Dowdy**
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On Saturday nights I usually go and listen to jazz with some short South American man in Manhattan. The next morning I get up and go to church and then go for a long walk. When I was little I wanted to be a nun so I used to tie a towel around my head and build an altar when my mother wasn't looking. Because I'm from a family of 6 I have the fear of being forgotten. When I was in junior high school I ate chocolate covered bees because it was the big thing then. I don't have a boyfriend right now, but whoever the next one is, he's definitely short.

Photo: Toscani

ESPRIT

umph was to make it abstract in its patterning, yet seething with forces that are not merely emotional but seem to surge from the very earth that gave these people life. The Feld dancers, elsewhere responsive, enthusiastic artists, commit about a tenth of the necessary energy and weight to the project. Because the Joyce has no orchestra pit, we hear a taped version of the color-shot Stravinsky score; what we see has the same quality of vivacity at one remove.

It's odd and lamentable that this revival should look so bloodless, because the ballet, one of the most important works of its own time, continues to have the utmost significance for modernists. What choreographer, trying today to "make it new," wouldn't be thrilled to invent ensemble work like Nijinska's, where groups of bodies wind, braid, and knot themselves into designs that have an architectural grandeur? Even so small a matter as the use of the women's pointes has been rethought and seemingly reinvented; the customary use of toe steps to reinforce images of delicacy or brilliance is rightly rejected in favor of pointes that stab, pound, and drive themselves into the ground as if they would both break the soil and root in it. Nor can I think of many contemporary dramatists who have achieved as revolutionary an effect as Nijinska has in assigning both center stage and the most forceful action to the chorus while the protagonists spell out with simple gestures in restrained tableaux a story that stirs one's innermost feelings.

The best that can be said for Feld's own new *Medium: Rare,* a ten-minute solo set to Steve Reich's brightly pulsing *Vermont Counterpoint,* is that it must reward its performer, James Sewell, with superb aerobic conditioning. It requires him to bounce incessantly from a small trampoline center stage into a triumphant splayed position, one leg on each of a pair of slant boards placed to either side. As the piece progresses, Sewell, dressed like an aerialist with a taste for spangles, gets to bounce and land a couple of different ways—from his buttocks, onto his hands—and to use the boards as racks on which to stretch backward into a V or fold himself double. He also gets to attack a ring of auxiliary slant boards on his own momentum; a grand jeté that takes off from a soft run is rebuffed midair with a jolt to the kneecap that only foolhardy youth could tolerate.

The piece is evidently an outgrowth of last season's *Grand Canon,* another excursion to Reich with slant boards as a diversion, but it's hardly something you'd cite as an artistic development. Feld has always been on the verge of abandoning ballet for modern dance, and his best works benefit from this tension. Here, though, he seems hell-bent on running away to join the circus. ▬

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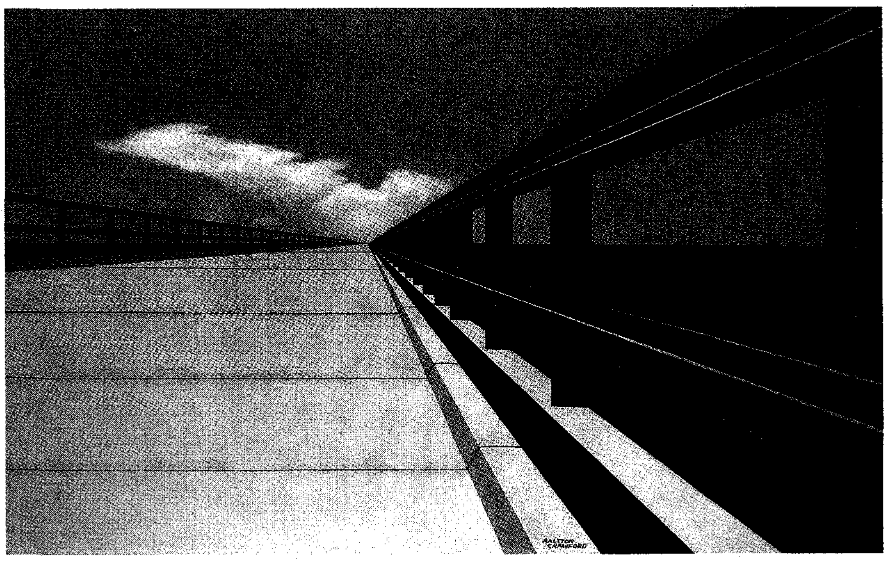
Art/Kay Larson

# LOVE OF ORDER

"...Crawford claimed to be a romantic, but strove for stability. His carefully nurtured calm was doomed by World War II..."



**BLUE HORIZON:** Overseas Highway, *1939, Ralston Crawford's hymn to a Florida road.*

**Ralston Crawford** WAS BORN IN 1906, only six years before Jackson Pollock, a fact that helps chill one's temptation to lump artists together by "generations." Crawford was still in art school in 1930, yet he is usually linked with such American Precisionists as Charles Sheeler and Charles Demuth, then at or over the crest of their careers. Like Pollock, Crawford looked hard at European art, including Surrealism, but his delvings, instead of liberating some antic force, seemed to secure his desire for stability and orderliness. As Barbara Haskell points out in her catalogue for the Crawford show at the Whitney, this carefully nurtured calm was doomed by World War II—by the violence of real events and the vehemence of Pollock's postwar plunge into the flux of painting. Crawford, who had witnessed the atomic explosions at Bikini, couldn't assimilate the new era, which had equally little use for him. Though he struggled with abstraction until his death, in 1978, he never got back in step.

Crawford is now being hoisted up for reevaluation—the fourth in Haskell's list of renovated American moderns, after Arthur Dove, Marsden Hartley, and Milton Avery. (Next in line: Demuth.) Maybe he's not as grand a figure as his three predecessors, but neither is he worthy of oblivion. Time has separated him from Pollock's shadow and has saved him from his untimely adoration of an American value system that couldn't outlive the war. Both his gifts and his lessons are clearer: Like American artists prior to Pollock, he tried to adapt the intellectual lessons of Cubism to a culture that prided itself more on its rootedness in the land.

Haskell argues that Crawford was a romantic. Though the evidence doesn't immediately leap out at you from the work itself, Crawford also claimed as much. Like other Precisionists, he intended to redo Cézanne and the Cubists (whose work he studied in the house of the Philadelphia manufacturer Albert Barnes) as vehicles for an industrial symbolism. Grain silos and smokestacks were, in Haskell's words, "the American counterpart to Europe's Gothic cathedrals." Crawford called them "symbols of the emancipation of the times. They represented the liberation of the world from poverty." To the rather simpleminded optimism of this position, Crawford brought a moody classicism that instills in his buildings an unusual sense of animist presence. The strip of concrete in *Overseas Highway,* the picture that made his reputation when *Life* published it in 1939, is as clean as geometry and as cheerful as a poster for FDR's New Deal; the highway scuttles over the blue waters of the Florida Keys without a hint of the mud, mosquitoes, and mangrove swamps it bypasses.

Crawford's optimism was an unsettled thing, a lid bobbing on a heaving ocean; he hung onto it, in the pre-war paintings, refusing (like the country) to admit he was adrift in new waters. Haskell speaks of his attraction to De Chirico, and there is indeed some of the Italian's sense of haunted space and halted time in a picture like *Overseas Highway,* though the disruptions of the id are kept down, invisible in the mangroves.

There was some intense will to ignorance—some eagerness to ignore all but the elegiac—that straddles Crawford's career and links him more with the know-nothing isolationism of pre-war America than with Pollock's raw worldliness. Drafted in 1942, Crawford fell apart in boot camp. He never saw combat, but it didn't matter—he virtually quit painting during the war. In 1946, *Fortune* magazine sent him to Bikini, but the two pictures he painted of the atomic detonations—images of colored planes in collision, as though he had simply torn up and reassembled his old, stable vision—are completely unconvincing as statements of either the horror or the beauty he said he saw there.

For the rest of his life he expanded on the colorist Cubism of the Bikini pictures, abstracting from nature much as Stuart Davis had done earlier. He taught himself photography and hung around New Orleans listening to jazz; his photographs, placed here in their own alcove, are raucous and quick in a way the paintings couldn't manage. By the time he had finished boiling down the details of the photographs or drawings, only the densest husks of life remained: the dappled grid of overhead subway tracks; the conical shadow of a vase on the side of a New Orleans tomb.

Crawford's early pictures are exactly what they mean to be; it's the late works that might still benefit from new opinions. I find them better than expected, but less than they might have been. Their formal syncopations can be breathtakingly lilting, as in *Third Avenue Elevated,* yet can as easily lose all trace of the "strange mélange of madness and exquisite precision" he demanded of his work. The precision survives; the madness does not. There is something mechanical about his transformation of life into

Courtesy of the Regis Collection, Minneapolis.

abstraction, but the moments when he pushes this automatism toward caricature begin to take on some of the boldness of the early Pop artists. You repeatedly sense that he thought he was putting more feeling into these pictures than he actually achieved. It's that deficiency, not the formal fulsomeness, that stays with you. (945 Madison Avenue, at 75th Street; through February 2.)

PERHAPS **Al Held** ISN'T ESSENTIAL TO the 1980s, as I once argued, but he's a tough painter whose intellectualism is admirable even when it pushes him toward mannerism. Twenty years ago, Held's blocks of color played hide-and-seek with the picture plane—dodging just behind and before it. Lately he has ruptured the envelope of the surface with a vehemence equal to Frank Stella's, though in reverse, not forward into "real" space but backward into a deep hyperbolic space warp woven out of intertwining spheres, blocks, grids, and planes—the abstract "furniture" of Renaissance single-point perspective. (He reportedly admires Mantegna.)

There is something chillingly analytical about this tumbled-up interior décor, but it can be bothersome only when—as in some smaller works—Held is content to duplicate ordinary space. You're compelled to forgive him by the almost frantic atmospheric density of *The First Circle,* a vast horizontal sweep of wheels-within-wheels, seemingly spinning so giddily that space becomes Einsteinian and oppressive. In this picture and in *Roberta's Trip,* the "furniture" rides around in a colossal centrifuge, compressing the picture's volume until you find yourself gasping for breath. (André Emmerich Gallery, 41 East 57th Street; through October 26.)

THE FRAGILE, CRUMBLING, "MORTAL" surface of **Bruno Ceccobelli**'s umber-and-gold pictures must reflect the artist's passionate Catholicism. Ceccobelli, one of a small group of promising youngish Italians who haven't yet had much introduction in America, betrays in his second solo show here an urge to scrape off material substance so the immaterial can escape in the form of haunted humanoid angels. Byzantine and Etruscan creatures swarm out of a kind of primordial murk, which Ceccobelli creates by rubbing wax and pigments (and sometimes gold paint) into the eroded layers of canvas and paper. In the circular *Ennesimo,* a centaur whirls around an ocular—an "eye" of crystal, like a telescope lens—at the center. Terror and redemption battle it out here; the combat seems more honest (if more turgid) than it does in the screaming-zombie pictures of some other Italians. (Sperone Westwater, 142 Greene Street; closed.)

**David Bates** CAME RECOMMENDED: IN the crowded ranks of imagist painters trudging in the path of Philip Guston, Bates supposedly claims a novelist's talents for the American-scene macabre. I confess to mixed feelings. Bates takes risks with composition—stringing a dead tree up the center of a swampy sunset scene in *Louisiana Cypress,* for instance—and he has an undeniable gift for sending fishermen out into feverish American forests, so you get a dose of *Field & Stream* nostalgia along with your ominously dark cup of campfire tea. But it seems to me that Bates wants everything at once: Marsden Hartley's style and Thomas Hart Benton's championing of "the folk" along with L. L. Bean's rural America. Lest we miss his point, he poses two women in quilted comforters and robes before a crackling fire, their reading matter ranging from *Picasso* and *Manet* to books on the folk artist Ammi Phillips and on American quilts. It's all a little too contrived, right down to a certain glibness in the way the paint's put on—a sense that lessons have been learned with undue haste and an eye to charm. But I'll wait to see what's next. (Charles Cowles, 420 West Broadway; through October 26.) ■

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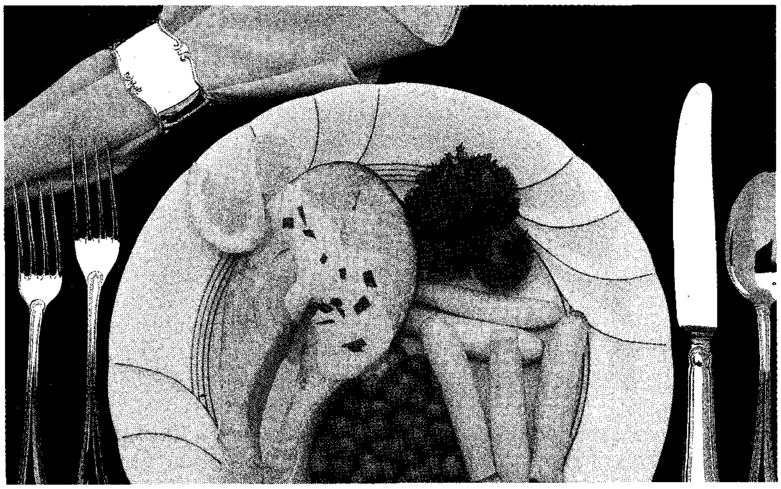

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# SALES & BARGAINS

BY LEONORE FLEISCHER

## HAND KNITS

ABOUT 80 SAMPLE HAND-KNITTED SWEATers (women's sizes S–L) in interesting yarns are here at wholesale prices. For example: black short-sleeved cotton-and-acrylic pullover (size S) with textured bib, retail $190, here $85; blue alpaca-and-cotton-and-acrylic-tweed turtlenecks (size M) with cable panel, retail $280, here $140; brown alpaca pullover (size M) with gray and red angora polka dots, retail $290, here $140; black-white-and-red rayon-ribbon pullover (size S/M), retail $300, here $145; red rayon-Cravenella-and-angora beaded pullover (size M), retail $310, here $145; black-red-blue-and-purple-argyle wool pullover (size M), retail $345, here $165; red-and-purple rayon-ribbon-and-wool-and-rayon pullover (size S), retail $450, here $210. Checks accepted; no credit cards; all sales final. *Kaia, 23 East 69th St., fourth floor (288-5009); Wed. and Thurs. 11 a.m.–6 p.m.; 10/23 and 24 only.*

## PRETTY THINGS

THIS TRUMP TOWER LINGERIE BOUTIQUE features luxurious lingerie and is having a sale on selected garments (women's sizes 4–12/14). Most are one-of-a-kind and come in silks, with some in cotton and cashmere. For example: lace-trimmed silk-charmeuse bloomer teddy, was $250, now $85; lace-and-embroidery-trimmed cotton nightgown, was $250, now $125; hand-appliquéd silk-crêpe caftan, was $595, now $150; handmade silk chemise slip, was $695, now $348; tan kangaroo-pocket cashmere sweatshirt, was $750, now $375; matching cashmere sweatpants, were $595, now $238; white silk-satin gown-and-peignoir set with handmade lace, was $1,600, now $450; red cashmere sleep sack, was $500, now $250; handmade silk-charmeuse appliquéd-and-embroidered gown-and-peignoir set, was $1,295, now $325. Also sachets, boudoir pillows, slippers, and more. M.C., V. accepted; no checks; all sales final. *La Lingerie, 725 Fifth Ave., near 56th St., fourth level (980-8811); Mon.–Sat. 10 a.m.–6 p.m.; while stock lasts.*

## FLOWERS

LOVELY SILK-FLOWER ARRANGEMENTS that look fresh from an English garden are on sale here. Most come in antique

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baskets, the rest in vases. The assortments, which include columbine, lupine, orchids, English ivy, cornflowers, magnolias, roses, and wisteria, were around $600, now $50 and $195. Checks accepted; no credit cards; all sales final. *Jane Sybilla Crosland, 120 East 79th St., Apt. 14D (734-4216); Mon.–Sat. 2–4 p.m. or by appointment; 10/25–11/2 only.*

### ON THE FLOOR

CARPETING, REMNANTS, AND WOOL runners, many remnants from famous-hotel installations, are on sale here. For example: runners, were $9–$15 a linear ft., now $2–$6; wool Berber carpeting, was $18–$35 a sq. yd., now $12–$25; 12-by-15-ft. and 12-by-20-ft. wool Berber remnants, were $325 and $400, respectively, now $180 and $295; Belgian wool 6-by-9-ft. and 9-by-12-ft. Oriental-pattern rugs, were $350 and $450, respectively, now $189 and $225. Antron- or Anso-nylon remnants include: 12-by-19-ft. black-and-red Art Deco–style rug, was $500, now $249; 9-by-12-ft. red-and-blue-striped rug, was $175, now $59; 12-by-26.4-ft. green indoor-outdoor rug, was $300, now $175; 12-by-12.9-ft. taupe industrial rug, was $210, now $95; 12-by-15-ft. gold plush rug, was $395, now $240. Free padding with purchases during the sale. Delivery additional. A.E., M.C., V. accepted; no checks; all sales final. *D. Kalfaian & Son, Inc., 475 Atlantic Ave., Brooklyn (718-875-2222). Call for directions (five minutes by car from Brooklyn Bridge). Sale Mon.–Sun. 10 a.m.–4 p.m.; while stock lasts.*

### BENT GLASS

IN THE WORKSHOP OF THIS BROOKLYN custom-glass-bending firm, 70 to 80 leaded-glass lighting fixtures (unwired) are on sale for well below wholesale prices. Most are reproductions of older fixtures, and include: 18-by-32-in. brown-and-honey brass-and-glass oval ceiling fixture, was $250, now $175; small lampshades for sconces or table lamps, were $18–$20, now $15. Genuine oldies include: four 1930s 30-in.-diameter fixtures with brass fittings, were $800 each, now $500; 24-in.-diameter etched-and-relief glass bowl, was $500, now $300. Also, colored-glass panels for making fixtures, were $5–$15, now $2–$5. Checks accepted; no credit cards; all sales final. *Morgan & Co., 443 Metropolitan Ave., Brooklyn (718-387-2196). Call for directions. Sale Fri.–Sun. 9 a.m.–4 p.m.; 10/25–27 only.*

### SHOW IT

FACTORY-REJECT AND FIRST-QUALITY custom-made Formica pedestals, in black, white, travertine, and onyx, are here at extremely low prices. The imperfect pieces may have scratches, chips, smears in the finish, or veneers that don't meet at the corner. But at these prices, you can hide the imperfect side. Prices listed are for 10-in.-sq. imperfect and first-quality pieces, respectively: 24-in.-high, here $26 and $62; 30-in.-high, here $29 and $70; 36-in.-high, here $33 and $77; 42-in.-high, here $36 and $85. Also, hexagonal pedestals and giftware seconds. Checks accepted; no credit cards; all sales final on factory rejects. *Murray's Pottery, Inc., 802 Kings Hwy., Brooklyn (718-376-6002). Call for directions. Mon.–Sat. 10 a.m.–6:30 p.m. and Thurs. till 9:30 p.m.*

### ART

THIS GALLERY ALWAYS SELLS ARTWORKS at discounted prices and is now reducing prices even further on a large selection. For example: 20-by-26-in. unframed 1982 Richard Estes serigraph, was $2,500, now $1,700; 23-by-30-in. framed 1973 Dubuffet serigraph, was $2,500, now $1,600; 12-by-19-in. framed Hockney etchings, were $850, now $500; 22-by-32-in. framed Calder lithograph, was $750, now $400; 22-by-29-in. framed Pearlstein etchings, were $850, now $450; 11-by-14-in. framed Berenice Abbott photographs, were $950, now $500; 18-by-25-in. framed Miró lithographs, were $1,200, now $750; 32-by-41-in. framed Rosenquist lithographs, were $1,000, now $500. Other contemporary artworks by Dali, Chagall, Nevelson, Oldenburg, and others. Also, posters, including Alphonse Mucha 1907 framed *Sarah Bernhardt's American Tour*, was $6,500, now $4,875; Paul Berthon 1900 framed *Les Églantines*, was $1,300, now $975; American circus posters, were $75–$450, now $37.50 and $225. A.E., M.C., V., checks accepted; exchanges possible. *Gallery 169, 169 Middle Neck Rd., Great Neck, L.I. (516-466-4899). Call for directions. Sale Tues.–Sat. 10 a.m.–5:30 p.m.; through 11/22.*

### FOR MEN

THIS MANUFACTURER OPENS ITS DOORS to the public twice a year, and is now offering coats, suits, and jackets in men's sizes 35–46 S, 36–50 R, and 38–50 L; cadet sizes 35–40; and portly sizes 40–50 S and R. For example: cashmere-and-wool overcoats, here $279; cashmere overcoats, here $289; two- and three-piece wool suits, here $189–$289; two- and three-piece cashmere-and-wool suits, here $289; wool sportcoats, here $129–$189; cashmere sportcoats, here $259; wool pants (sizes 30–46 S, R, and L), here $44.50–$64.50. Alterations extra. A.E., M.C., V., checks accepted; exchanges possible on unaltered merchandise. *The Individual Man, Ltd., 85 Fifth Ave., at 16th St., eighth floor (924-2157). Mon.–Fri. 9 a.m.–5:30 p.m. and Sat. till 4 p.m.; while stock lasts.* ■

A Complete Entertainment Guide for Seven Days Beginning

# OCTOBER 23

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# MOVIES

## THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

## MANHATTAN

### *Below 14th Street*

1. **FILM FORUM—Watts St. at Ave. of the Americas.** 431-1590. #1—Thru Oct. 29: *7 Up; 28 Up.* #2—*A Sense of Freedom.*

3. **ESSEX—Grand St. nr. Essex. St.** 982-4455. *Commando.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** 674-2560. #1—*Himatsuri.* #2—Thru Oct. 24: *Desperately Seeking Susan.*

5. **WAVERLY—Ave. of the Americas at W. 3rd St.** 929-8037. #1—*Mixed Blood.* #2—*Sweet Dreams.*

6. **8TH STREET PLAYHOUSE—8th St. E. of Ave. of the Americas.** 674-6515. Thru Oct. 24: *Morons From Outer Space.*

8. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Oct. 23: *In This Our Life; It's Love I'm After.* Oct. 24: *The Black Orchid; Desire Under the Elms.* Oct. 25–26: *East of Eden; Rebel Without a Cause.* Oct. 27: *Muriel; Hiroshima, Mon Amour.* Oct. 28: *A Day in the Country; La Marseillaise.* Oct. 29: *Up the River; Judge Priest.*

11. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Oct. 23–24: *Blazing Saddles; To Be or Not to Be* (1983). Oct. 25–26: *The Purple Rose of Cairo; Broadway Danny Rose.* Oct. 27: *Gentlemen Prefer Blondes; How to Marry a Millionaire.* Oct. 28–29: *Red Desert; Blow-Up.*

12. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—*Kiss of the Spider Woman.* #2—*Better Off Dead.*

13. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Back to the Future.* #3—*La Chèvre.* #4—*Crossover Dreams.*

### *14th–41st Streets*

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** 989-0060. #1—*Jagged Edge.* #2—*Jagged Edge.* #3—*Commando.*

21. **GRAMERCY—23rd St. W. of Lexington Ave.** 475-1660. *After Hours.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *Commando.*

23. **MURRAY HILL—34th St. W. of Third Ave.** 685-7652. *Plenty.*

24. **34TH STREET EAST—34th St. W. of Second Ave.** 683-0255. *Jagged Edge.*

25. **LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave.** 532-5544. #1—*Compromising Positions.* #2—*Silver Bullet.* #3—*Marie.*

### *42nd–60th Streets*

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—*Plenty.* #2—Thru Oct. 24: *Sweet Dreams.* Opening Oct. 25: *Krush Groove.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *Cease Fire.*

32. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—*Back to the Future.* #2—*Silver Bullet.*

33. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*Remo Williams: The Adventure Begins . . . .* #2 & #3—*Commando.* #4—*Pee-wee's Big Adventure.* #5—*Rambo: First Blood Part II.* #6—*Cocoon.*

34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *Year of the Dragon.*

35. **MOVIELAND—B'way nr. 47th St.** 757-8320. *After Hours.*

36. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *Fright Night.* **EMBASSY 3**—*The Emerald Forest.* **EMBASSY 4**—*Sudden Death.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—*Better Off Dead.* #2—*Invasion U.S.A.*

39. **EMBASSY 49TH STREET—49th St. E. of Seventh Ave.** 757-7003. *Silverado.*

40. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—*Re-animator.* #2—*Jagged Edge.*

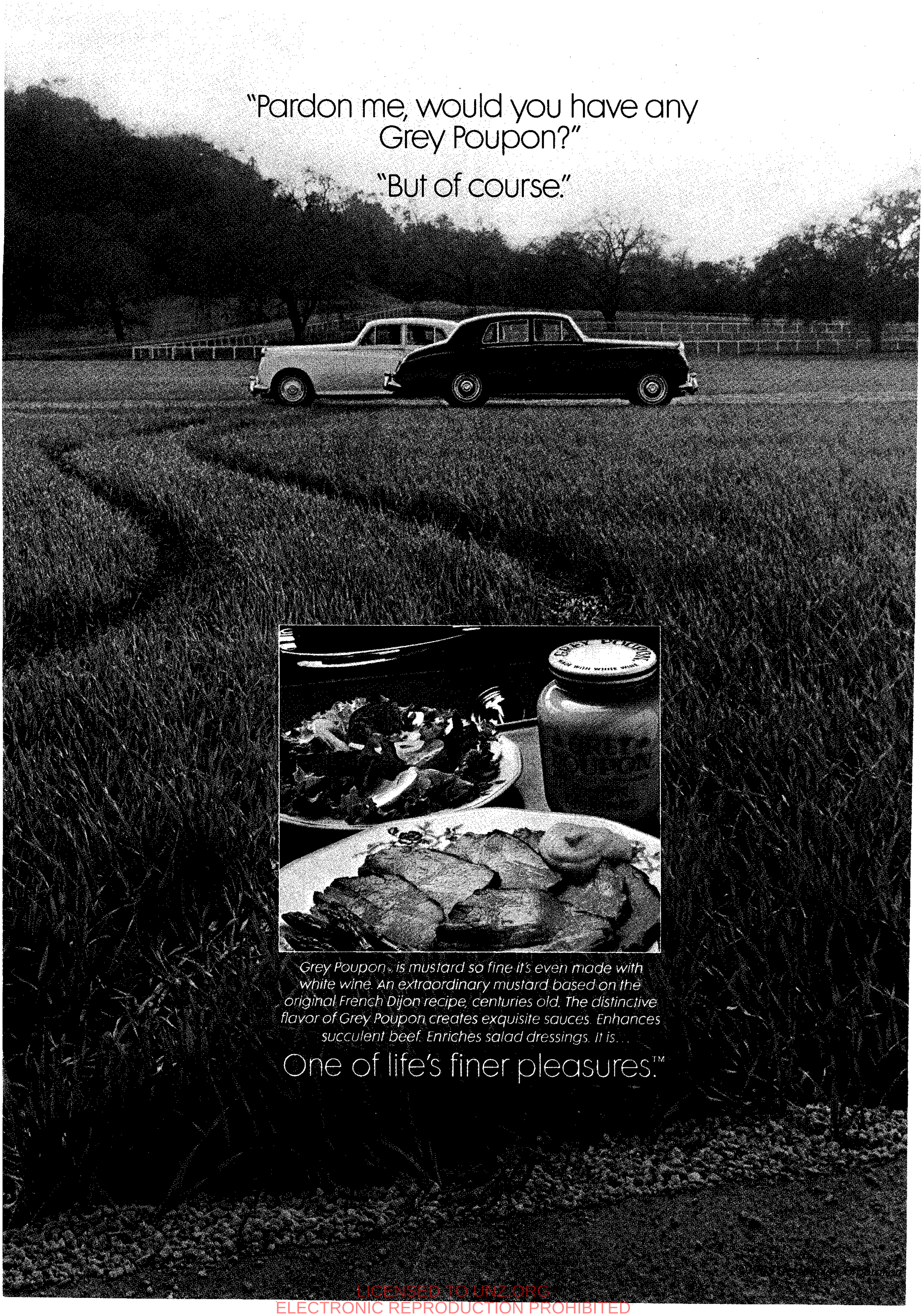
41. **GUILD 50TH STREET—50th St. bet. Fifth Ave. and Ave. of the Americas.** 757-2406. *Agnes of God.*

43. **ZIEGFELD—54th St. W. of Ave. of the Americas.** 765-7600. *Fantasia.*

44. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. *La Chèvre.*

45. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 56th St.** 757-2131. The Corinth Collection. Oct. 23: *Onibaba; Kuroneko.* Oct. 24: *Ballad of a Soldier; The Cranes Are Flying.* Oct. 25–26: *Woman in the Dunes; No Regrets for Our Youth.* Opening Oct. 27: *Onimasa.*

46. **SUTTON—57th St. E. of Third Ave.** 759-1411. *After Hours.*



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**47. FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. *Hail Mary.*

**48. 57TH STREET PLAYHOUSE—57th St. W. of Ave. of the Americas.** 581-7360. *Colonel Redl.*

**49. GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. *The Doctor and the Devils.*

**50. PLAZA—58th St. E. of Madison Ave.** 355-3320. *When Father Was Away on Business.*

**51. PARIS—58th St. W. of Fifth Ave.** 688-2013. *Dance With a Stranger.*

**52. D. W. GRIFFITH—59th St. at Second Ave.** 759-4630. *Kiss of the Spider Woman.*

**53. MANHATTAN—59th St. bet. Second and Third Aves.** 935-6420. #1—*Better Off Dead.* #2—*Remo Williams: The Adventure Begins . . . .*

**54. BARONET—Third Ave. at 59th St.** 355-1663. *Agnes of God.* **CORONET**—*Jagged Edge.*

**55. CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. *Plenty.*

**56. CINEMA I—Third Ave. at 60th St.** 753-6022. *Mishima: A Life in Four Chapters.* **CINEMA II**—753-0774. *Plenty.*

## *61st Street and Above, East Side*

**60. UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—*Back to the Future.* #2—832-2720. *Sweet Dreams.*

**61. BEEKMAN—Second Ave. nr. 65th St.** 737-2622. Opening Oct. 23: *Twice in a Lifetime.*

**62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—*Marie.* #2—*Cease Fire.*

**63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St.** 734-0302. *The Gods Must Be Crazy.*

**64. LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. *Compromising Positions.*

**65. UA EAST—First Ave. at 85th St.** 249-5100. *Prizzi's Honor.*

**66. 86TH STREET EAST—86th St. E. of Third Ave.** 249-1144. Thru Oct. 24: *Re-animator.*

**67. LOEWS ORPHEUM—86th St. at Third Ave.** 289-4607. #1—*Silver Bullet.* #2—*Remo Williams: The Adventure Begins . . . .*

**68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave.** 289-8900. #1—*Commando.* #2—Thru Oct. 24: *Better Off Dead.* Opening Oct. 25: *Krush Groove.*

## *61st Street and Above, West Side*

**80. LOEWS PARAMOUNT—B'way at 61st St.** 247-5070. *Compromising Positions.*

**81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—*Kiss of the Spider Woman.* #2—*A Year of the Quiet Sun.* #3—*Dreamchild.*

**82. CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—Opening Oct. 23: *Shoah.* Wed.-Sat.: Part One; Sun.-Tue.: Part Two. #2—*Sheer Madness.*

**83. REGENCY—B'way nr. 67th St.** 724-3700. Screen Teams. Oct. 22–23: *The Taming of the Shrew; Who's Afraid of Virginia Woolf?* Oct. 24–26: *The Thin Man Goes Home; Libeled Lady; Cheese Chasers.* Oct. 27–28: *Tarzan, the Ape Man; Tarzan and His Mate; Hare-Do.* Oct. 29–30: *Footlight Parade; Gold Diggers of 1933; Snow White* (1933).

**84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St.** 724-6745. #1—*La Chèvre.* #2—*Acqua e Sapone.*

**85. LOEWS 84TH STREET SIX—B'way at 84th St.** 877-3600. #1—*Marie.* #2—*Silver Bullet.* #3—*Sweet Dreams.* #4—*Plenty.* #5—*After Hours.* #6—*Better Off Dead.*

**86. THALIA—95th St. W. of B'way.** 222-3370. Oct. 23: *Cutter's Way; Thunderbolt and Lightfoot.* Oct. 24: *George Kuchar: Comedy of the Underground;* Kuchar's Shorts. Oct. 25–26: *Alphaville; Made in the U.S.A.* Oct. 27: *The Godfather; The Godfather, Part II.* Oct. 28: *Fury; House by the River.* Oct. 29: *The Rainbow Serpent; We Were One Man.*

**87. METRO CINEMA—B'way nr. 99th St.** 222-1200. Thru Oct. 24: *Remo Williams: The Adventure Begins . . . .*

**88. OLYMPIA QUAD—B'way at 107th St.** 865-8128. #1—*Silver Bullet.* #2—Thru Oct. 24: *Sweet Dreams.* Opening Oct. 25: *Krush Groove.* #3—*Back to the Future.* #4—*Re-animator.*

**89. RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—*Commando.* #2—*Silver Bullet; Cujo.*

## MUSEUMS, SOCIETIES, ETC.

**AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West.** 873-4225; Naturemax: 496-0900. Free with museum adm. Black Musical Tradition on Film: Oct. 26 at 1 & 3:30: *Jazz on a Summer's Day* (1960) by Bert Stern. Latin and Black Perspectives on Contemporary Living: Oct. 27 at 2: *Home of the Brave* by Mark Robson. Celebrating India: Oct. 26–27, 1–4:30: films, performances, and other events. **Naturemax Theater:** *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30: adm. $3; senior citizens and children $1.50. Double features Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly:* adm. $4.50; senior citizens and children $3.

**AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria.** 718-784-4742. Adm. $4; video only, $2. Video in the Gallery: Oct. 25–Dec. 14, Fri–Sat., 6:30–7:30: *TV Stripes on Tree Stumps,* a video installation by Buky Schwartz. Oct. 25–26 at 7:30: Films (1910–12) by Alice Guy-Blaché.

**ASIA SOCIETY—Park Ave. at 70th St.** 288-6400. Adm. $5; members, students, and senior citizens $4. Festival of India: Ray on Tagore. Oct. 25 at 8: *The Lonely Wife* (India, 1964) by Satyajit Ray.

**CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St.** 787-2755. Adm. $2.50; senior citizens $1; free popcorn. Oct. 23 at 7:30: *Bye Bye Birdie* (1963) by George Sidney, with Ann-Margret.

**COLLECTIVE FOR LIVING CINEMA—52 White St.** 925-2111. Contribution $4; members free. Oct. 25 at 8: The Works for Films and Sound of Larry Kucharz: includes premiere of *Tracks* (1985); filmmaker present. Oct. 26 at 8: Tribute to Erich von Stroheim: *Blind Husbands* (1919) by Stroheim, *The Man You Love to Hate* by Patrick Montgomery, and *La Grande Illusion* (France, 1937) by Jean Renoir, with Stroheim. Oct. 27 at 8 & 10:30: Surrealism and After: *Un Chien Andalou* (France, 1929) by Luis Buñuel and Salvador Dali, *L'Etoile de Mer* (France, 1928) by Man Ray, *Meshes in the Afternoon* (1943) by Maya Deren and Alexander Hammid, *Rabbit's Moon* (1970, first version) by Kenneth Anger, *Salter's Cottage* (1982) by Gary Schneider, and *Oh Dem Watermelons* (1965) by Robert Nelson.

**EMELIN THEATRE—Library Lane, Mamaroneck, N.Y.** 914-698-0098. Free. Oct. 23 at 1:30: *The Jazz Singer* (1927) by Alan Crosland, with Al Jolson.

**FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave.** 355-6100. Adm. $2.50; students and senior citizens $2; members free. Oct. 23 at 1, 3:15, 6 & 8:30: *La Maternelle* (France, 1933) by Jean Benoit-Lévy and Marie Epstein.

**GOETHE HOUSE—1014 Fifth Ave., at 82nd St.** 744-8310. Free tickets one hour before screenings. German Dance Theater on Film and Video. Oct. 26 at 2: *Reinhild Hoffmann* (West Germany, 1982) by Barbara Schlicht and Axel Bornkessel, *Folkwang Studio—Susanne Linke* (West Germany, 1982) by Ulrich Tegeder, *Aria* (West Germany, 1980), and *Un Jour Pina A Demandé* (France, 1983) by Chantal Akerman.

**GUILD HALL—158 Main St., East Hampton, N.Y.** 516-324-4050. Adm. $4; members $3.50. Oct. 26 at 8: *Long Day's Journey Into Night* (1962) by Sidney Lumet, with Katharine Hepburn and Jason Robards Jr.

**INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City.** 718-784-2084. Free with museum adm. Oct. 26–27 at 1: *Social Studies* (1985) by Adam Zucker, and *Life Dances On* (1980) by Robert Frank.

**JAPAN SOCIETY—333 E. 47th St.** 752-3015. Adm. $5; members $3. Tora-san Returns: Oct. 25 at 7:30: *Tora-san's New Romance* (Japan, 1972) by Yoji Yamada. Spectacular Samurai: Oct. 26 at 1 & 3: *The Last Days of the Samurai* (Japan, 1957) by Hiromichi Horikawa.

**JEWISH MUSEUM—Fifth Ave. at 92nd St.** 860-1888, -1889. Free with museum adm. National Jewish Archive of Broadcasting. Oct. 27 at 12:30, 1:30 & 2:30: "The Odyssey of the Torah Scrolls" (1984) and "The Ghetto Ten" (1985) from *Eternal Light.*

**LAMAMA LA GALLERIA SECOND CLASSE—6 E. 1st St.** 505-2476. Free. Films for Children. Oct. 27 at 1: *Circus Town* (1971), *Circus* (1959) by Willis E. Simms, *Circus: Serrina Becomes an Acrobat* (1972), and *Little Big Top* (1977).

**MILLENNIUM FILM WORKSHOP—66 E. 4th St.** 673-0090. Contribution $3. Oct. 24 at 8: Video by Steven

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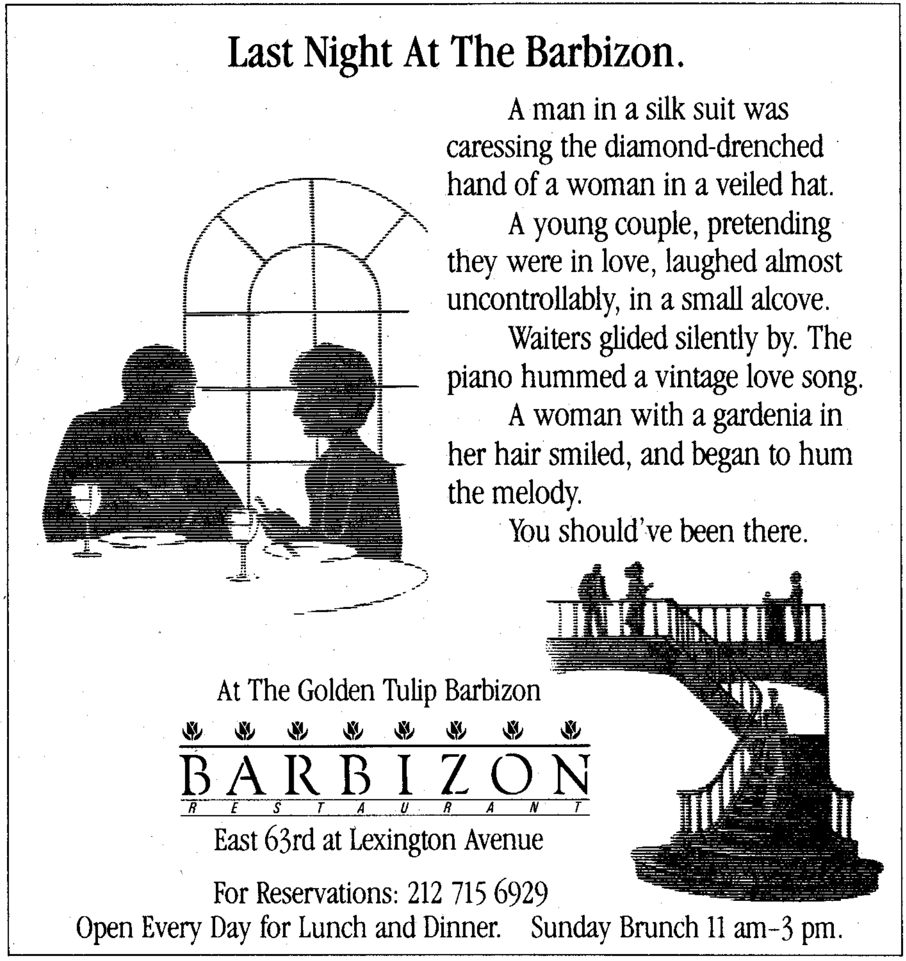
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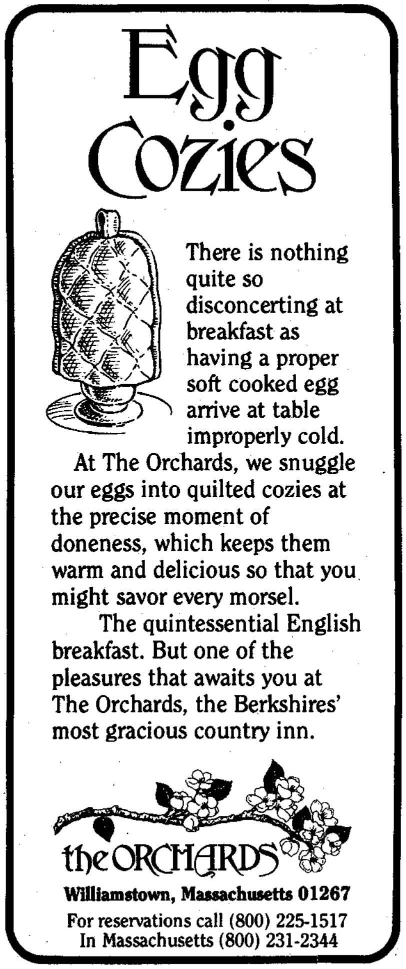
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**MUSEUM OF BROADCASTING—1 E. 53rd St.** 752-7684. Free with museum adm. Tue., 12 noon–8, Wed.-Sat., 12 noon–5. Thru Nov. 2: Television's Silents: Silent Films Newly Restored and Orchestrated for Television. Thru Nov. 14: Leonard Bernstein: The Television Work.

**MUSEUM OF MODERN ART—11 W. 53rd St.** 708-9490. Free with museum adm. **Video Gallery:** Thru Oct. 29: Video: Recent Acquisitions. Films: **Titus Theater 1:** Opening Oct. 25: Film-Utsav India. Oct. 25 at 2: *Fire* (India, 1948) by Raj Kapoor; at 6: *The Vagabond* (India, 1951) by Raj Kapoor. Oct. 26 at 1: (See Oct. 25 at 6); at 5: (See Oct. 25 at 2). Oct. 27 at 1: *Mr. 420* (India, 1955) by Raj Kapoor; at 5: *Boot Polish* (India, 1954) by Prakash Arora. Oct. 28 at 2:30: (See Oct. 27 at 5); at 6: (See Oct. 27 at 1). **Titus Theater 2:** Oct. 24 at 3 & 6:30: 1984 Academy Survey of Documentary Films: *The Stone Carvers* (1984) by Marjorie Hunt and Paul Wagner, *Garden of Eden* (1984) by Lawrence R. Hott and Roger M. Sherman, and *Recollections of Pavlovsk* (USSR, 1984) by Irina Kalinina. Oct. 26–27 at 12:30 & 2:30: Warner Bros. Cartoons Golden Jubilee: Directed by Bob Clampett. Oct. 28 at 6:30: Video Viewpoints: George Stoney: "What Has Video Done to Documentary?"

**NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y.** 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Oct. 22–23 at 8: *The Children of 67* (West Germany, 1980) by Usch Barthelmess-Weller and Werner Meyer. Oct. 24 at 8 (filmmaker present), Oct. 25–26 at 8 & 10, Oct. 27 at 5 & 7:30, Oct. 28 at 8: *Streetwise* (1984) by Martin Bell; Oct. 27 at 5 & 7:30, *Streetwise* plays with *Deadhead* (1984) by David Schwartz; Schwartz present. Oct. 29–30 at 8: *There Was a War When I Was a Child* (Japan, 1982) by Sadaro Saito.

**NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St.** 621-0618. Free. Oct. 24 at 12 noon: Why We Fight: *The Battle of China* (1944); at 6: Meet the Makers: Video artist Lyn Blumenthal. Oct. 29 at 12 noon: *Closely Watched Trains* (Czechoslovakia, 1966) by Jiri Menzel; 2:30: Government-Sponsored Films: *Know Your Enemy: Japan* (1945) by Frank Capra, and *Tale of Two Cities* (1946). **Chatham Square branch, 33 E. B'way.** 964-6598, or 925-8685. Free. Asian American Children's Film Series. Oct. 23 at 4, Oct. 26 at 2:30: Living in America: *To Be Me* and *Bamboo Brush*.

**PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y.** 516-283-2118. Adm. $3: Films From Poland. Oct. 25 at 7: *Barrier* (Poland, 1966) by Jerzy Skolimowski. Adm. $2; children $1: Kid's Cinema. Oct. 28 at 2:30: *Ichabod and Mr. Toad.*

**PUBLIC THEATER—425 Lafayette St.** 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 7 & 9:30, Fri.–Sun. at 4:30: *Paris, Texas* (1984) by Wim Wenders, with Harry Dean Stanton. Free: Fri.–Sun. at 2: *Dance Black America* (1985) by D. A. Pennebaker and Chris Hegedus.

**QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens.** 718-592-5555. Free with museum adm. New York, New York! Oct. 26 at 2: *How to Look at a City* (1964) and *The City at the End of the Century* (1977).

**THE SOUNDS OF SILENTS—Beacon Theatre, 2124 B'way at 74th St.** 787-1477. Adm. $6 & $7; senior citizens and children half price. Oct. 28 at 2 & 8: *The Phantom of the Opera* (1925) by Rupert Julian, with Lon Chaney; live organ accompaniment.

**STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I.** 718-727-1135. Adm. $2; members $1. Poetry and Film. Oct. 25 at 8, Oct. 27 at 1:30: *The Rime of the Ancient Mariner* (1977) by Larry Jordan, and *Together* (1976) by James Broughton and Joel Singer.

**WHITNEY MUSEUM—Madison Ave. at 75th St.** 570-0537. Free with museum adm. Tue., 1–8, Wed.-Sat., 11 a.m.–5, Sun., 12 noon–6. Thru Nov. 3: *The Allure of the Concentric* (1985), a multi-channel video installation by Rita Myers.

## BRONX

**100. ALLERTON—Allerton Ave. nr. Cruger Ave.** 547-2444. #1—*Commando.* #2—*Remo Williams: The Adventure Begins . . . .* #3—*Silver Bullet.* #4—*Re-animator.*

**101. CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. Thru Oct. 24: *Fright Night; Body Double.* Beg. Oct. 25 (tent.): *Krush Groove.*

**103. CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—*Commando.* #2—*Silver Bullet.*

**104. DALE—W. 231st St. at B'way.** 884-5300. #1—*Silver Bullet.* #2—*Remo Williams: The Adventure Begins . . . .*

**106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Commando.* #3—Thru Oct. 24: *Better Off Dead.* Beg. Oct. 25: *Krush Groove.* #4—Thru Oct. 24: *Re-animator; Jagged Edge.* Beg. Oct. 25: *Evils of the Night.*

**108. LOEWS AMERICAN—East Ave. at Metropolitan Ave.** 828-3322. #1—*Better Off Dead.* #2—*Silver Bullet.*

**110. PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—*Commando.* #2—*Jagged Edge.* #3—*Remo Williams: The Adventure Begins . . . .* #4—*Re-animator.*

**111. RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—*Better Off Dead.* #2—*Commando.* #3—*Jagged Edge.* #4—*Invasion U.S.A.*

**112. VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Re-animator.* #3—Beg. Oct. 25: *Evils of the Night.*

**113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—*Commando.* #2—*Better Off Dead.* #3—*Agnes of God.* #4—*Invasion U.S.A.* #5—*Back to the Future.* #6—*Jagged Edge.* #7—*After Hours.* #8—*Silver Bullet.* #9—*Re-animator.* #10—*Remo Williams: The Adventure Begins . . . .*

## BROOKLYN

### AREA CODE 718

**200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—*Remo Williams: The Adventure Begins . . . .* #2—Temporarily closed.

**201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—*After Hours.* #2—Thru Oct. 24: *Silver Bullet.* Beg. Oct. 25: *Krush Groove.* #3—*Jagged Edge.* #4—*Re-animator.* #5—*Kiss of the Spider Woman.*

**202. BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Better Off Dead.*

**203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—*Cease Fire.* #2—*Back to the Future.* #3—*Silver Bullet.*

**204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—*Commando.* #2—Thru Oct. 24: *Jagged Edge.* Beg. Oct. 25 (tent.): *Evils of the Night.* #3—Thru Oct. 24 (tent.): *Sweet Dreams.* Beg. Oct. 25 (tent.): *Krush Groove.* #4—*After Hours.*

**206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru Oct. 24: *Silver Bullet.* Beg. Oct. 25: *Krush Groove.* #2—Thru Oct. 24: *Better Off Dead.* Beg. Oct. 25: *Goodbye New York.* #3—Thru Oct. 24: *Jagged Edge.* Beg. Oct. 25: Russian films. #4—*Remo Williams: The Adventure Begins . . . .* #5—*Re-animator.* #6—*Kiss of the Spider Woman.*

**207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St.** 596-7070. #1—Thru Oct. 24: *Sweet Dreams.* #2—Thru Oct. 24: *Plenty.*

**208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—*Commando.* #2—*Jagged Edge.* #3—*Better Off Dead.* Beg. Oct. 25: *School Spirit.*

**209. COBBLE HILL—TWIN—Court St. at Butler St.** 596-9113. #1—*Kiss of the Spider Woman.* #2—*Agnes of God.*

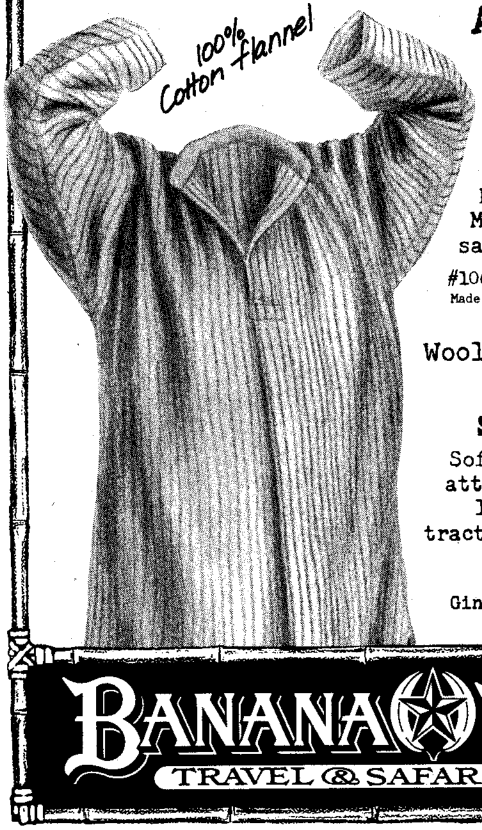
**212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave.** 284-5700. #1—*Re-animator.* #2—*Commando.* #3—*Silver Bullet.* #4—*Remo Williams: The Adventure Begins . . . .*

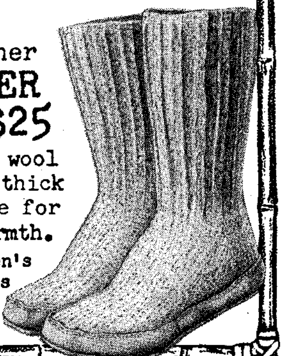
**213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—*Silver Bullet.* #2—*Back to the Future.*

**214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—*Sweet Dreams.* #2—*Marie.* #3—*After Hours.* #4—*Agnes of God.*

**215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. #1—Thru Oct. 24: *Re-animator.* Beg. Oct. 25: *Jagged Edge.* #2—Thru Oct. 24: *Pee-wee's Big Adventure.* Beg. Oct. 25: *School Spirit.*

**16. MIDWOOD—AVENUE U—Ave. U at E. 16th St.** 336-1234. #1—Thru Oct. 24: *Invasion U.S.A.* Beg.





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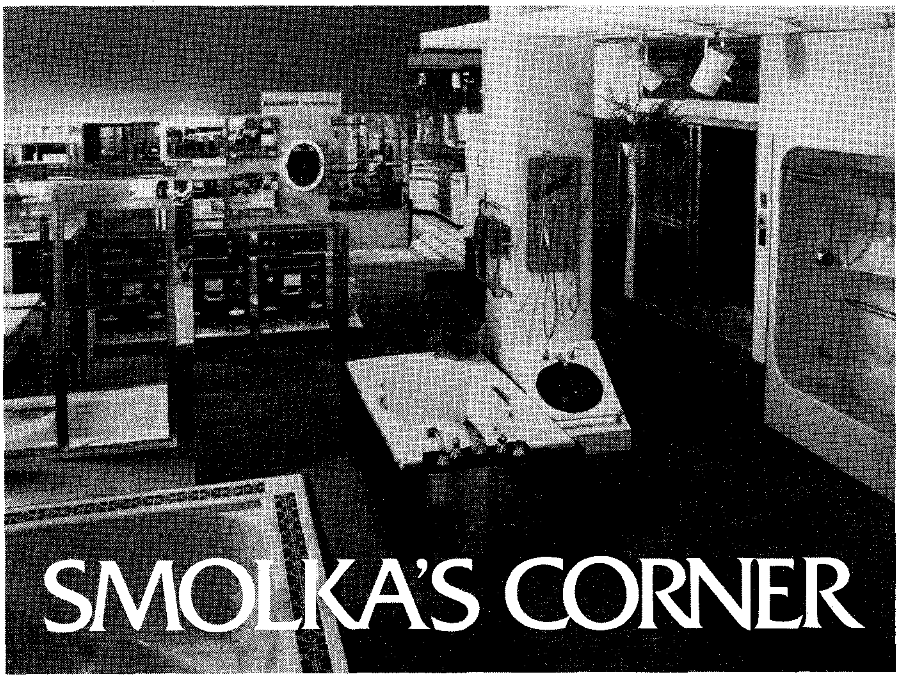

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Oct. 25: *Compromising Positions.* #2—Thru Oct. 24: *Re-animator.* Beg. Oct. 25: *Pee-wee's Big Adventure.*

**217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—*Better Off Dead.* #2—*Re-animator.* #3—*Plenty.* #4—*Commando.* #5—*Jagged Edge.*

**219. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Oct. 24: *Jagged Edge.* #2—Thru Oct. 24: *Mad Max Beyond Thunderdome.*

**220. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave.** 821-5993. #1—*Commando.* #2—*Silver Bullet.* #3—*Remo Williams: The Adventure Begins. . . .* #4—*Re-animator.* #5—Thru Oct. 24: *Better Off Dead.* Beg. Oct. 25: *Krush Groove.*

**221. WILLIAMSBURG—COMMODORE—B'way at Rodney St.** 384-7259. #1—Thru Oct. 24: *Commando; Revenge of the Nerds.* #2—Thru Oct. 24: *Re-animator.*

## QUEENS

### AREA CODE 718

**300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—*Re-animator.* #2—Thru Oct. 24: *Jagged Edge.* Beg. Oct. 25: *Evils of the Night.* #3—*Commando.* #4—*Remo Williams: The Adventure Begins. . . .*

**301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—*After Hours.* #2—*Cease Fire.*

**302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—*Plenty.* #2—*Agnes of God.* #3—Thru Oct. 24: *Better Off Dead.* Beg. Oct. 25: *Krush Groove.* #4—Thru Oct. 24: *Sweet Dreams.* Beg. Oct. 25: *Goodbye New York.*

**303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-7722. Thru Oct. 24: *American Ninja; Missing in Action 2.* Beg. Oct. 25: *Back to the Future.*

**304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—*Commando.* #2—*Plenty.* #3—*Remo Williams: The Adventure Begins. . . .* #4—*Better Off Dead.* #5—*Back to the Future.* #6—*The Gods Must Be Crazy.* #7—*Teen Wolf.*

**305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—*Silver Bullet.* #2—*Back to the Future.*

**306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—*Commando.* #2—*Jagged Edge.* #3—*Back to the Future.* #4—*Re-animator.*

**307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—*Re-animator.* #2—*Silver Bullet.* #3—*Back to the Future.*

**308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—*The Emerald Forest.* #2—*Better Off Dead.* #3—*After Hours.*

**309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—*Commando.* #2—*Remo Williams: The Adventure Begins. . . .* #3—*Jagged Edge.* #4—Thru Oct. 24: *Invasion U.S.A.* Beg. Oct. 25: *Evils of the Night.*

**310. FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—*Remo Williams: The Adventure Begins. . . .* #2—*Marie.*

**311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—Thru Oct. 24: *Compromising Positions.* #2—Thru Oct. 24: *Cocoon.*

**312. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. Program unavailable.

**313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—Thru Oct. 24: *Plenty.* Beg. Oct. 25: *Fantasia.* #2—*Sweet Dreams.*

**314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. *Cease Fire.*

**315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—*Remo Williams: The Adventure Begins. . . .* #2—*Agnes of God.* #3—Thru Oct. 24: *Better Off Dead.* Beg. Oct. 25: *Krush Groove.* #4—Thru Oct. 24: *Sweet Dreams.* Beg. Oct. 25: *Evils of the Night.*

**316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St.** 357-9100. #1—*Jagged Edge.* #2—*Agnes of God.* #3—*Commando.* #4—*Remo Williams: The Adventure Begins. . . .* #5—Thru Oct. 24: *Better Off Dead.* Beg. Oct. 25: *School Spirit.*

**317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—*Sweet Dreams.* #2—*Silver Bullet.*

**318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—*Remo Williams: The*

*Adventure Begins* . . . . #2—*Jagged Edge.* #3—*Silver Bullet.*

**319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 478-6777. #1—*Re-animator.* #2—Thru Oct. 24: *Secret Admirer; The Return of the Living Dead.*

**320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—Thru Oct. 24: *Invasion U.S.A.* #2—Thru Oct. 24: *Better Off Dead.* Beg. Oct. 25: *Krush Groove.* #3—*Commando.*

**321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr.** 268-3636. #1—*Cocoon.* #2—Thru Oct. 24: *Rambo: First Blood Part II.* Beg. Oct. 25 (tent.): *Compromising Positions.*

**322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—*Commando.* #2—*Remo Williams: The Adventure Begins* . . . .

**323. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Oct. 24: *Summer Rental; D.A.R.Y.L.*

**324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy.** 699-4700. #1—*Fletch; Brewster's Millions.* #2—*American Ninja.* #3—*Cocoon.*

**326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru Oct. 24: *Re-animator.* #2—Thru Oct. 24: *The Gods Must Be Crazy.*

**327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—*Jagged Edge.* #2—*Re-animator.*

**328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—*Commando.* #2—*Silver Bullet.*

## STATEN ISLAND

**AREA CODE 718**

**400. ELTINGVILLE—AMBOY**—356-3800. #1—Thru Oct. 24: *Back to the Future.* #2—Thru Oct. 24: *Better Off Dead.*

**401. NEW DORP—HYLAN**—351-6601. #1—Thru Oct. 24: *Silver Bullet.* #2—Thru Oct. 24: *Jagged Edge.*

**402. NEW DORP—LANE**—351-2110. Thru Oct. 24: *Remo Williams: The Adventure Begins* . . . .

**403. NEW DORP—RAE**—979-0444. #1—*After Hours.* #2—*Agnes of God.*

**404. NEW DORP—RKO FOX PLAZA**—987-6800. #1—*Back to the Future.* #2—*Commando.*

**405. NEW SPRINGVILLE—ISLAND**—761-6666. #1—Thru Oct. 24: *After Hours.* Beg. Oct. 25: *Krush Groove.* #2—*Re-animator.*

## LONG ISLAND

**AREA CODE 516**

### *Nassau County*

**500. BALDWIN—GRAND AVENUE**—223-2323. #1—*Remo Williams: The Adventure Begins* . . . . #2—*Jagged Edge.*

**501. BALDWIN—RKO**—223-9230. *Sweet Dreams.*

**502. BELLEROSE—RKO**—775-1351. Oct. 23-29: *Silverado.*

**503. BELLMORE—THE MOVIES**—783-7200. Program unavailable.

**504. BETHPAGE—MID-ISLAND**—796-7500. Program unavailable.

**505. EAST MEADOW—FLICK**—794-8008. #1—Thru Oct. 24: *Kiss of the Spider Woman.* Beg. Oct. 25: *Agnes of God.* #2—*Better Off Dead.*

**506. EAST MEADOW—MEADOWBROOK**—731-2423. #1—*Jagged Edge.* #2—*Remo Williams: The Adventure Begins* . . . . #3—Thru Oct. 24: *Re-animator.* Beg. Oct. 25: *Evils of the Night.* #4—*After Hours.*

**508. FRANKLIN SQUARE—FRANLKIN**—775-3257. #1—*Commando.* #2—*Back to the Future.* #3—Thru Oct. 24: *Better Off Dead.* Beg. Oct. 25: *Krush Groove.* #4—Thru Oct. 24: *Sweet Dreams.* Beg. Oct. 25: *Compromising Positions.*

**509. GARDEN CITY—RKO ROOSEVELT FIELD**—741-4007. #1—*Silver Bullet.* #2—*Commando.* #3—*After Hours.*

**510. GARDEN CITY PARK—RKO PARK EAST**—741-8484. *Jagged Edge.*

**511. GREAT NECK—SQUIRE**—466-2020. #1—*After Hours.* #2—*Sweet Dreams.* #3—Thru Oct. 24: *Commando.* Beg. Oct. 25: *Goodbye New York.*

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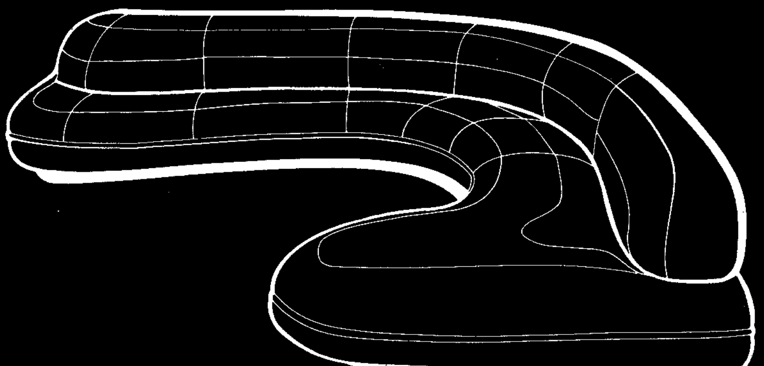

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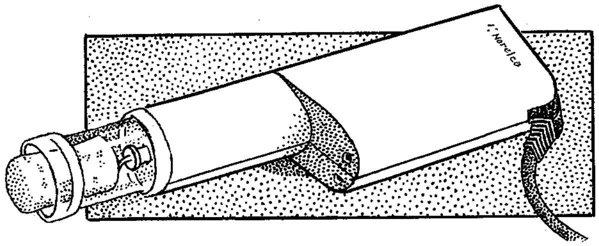

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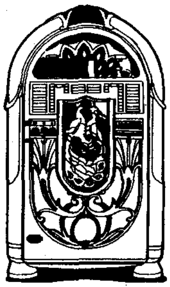

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**512. HEWLETT—RKO**—791-6768. Oct. 23-29: *Silverado.*

**513. HICKSVILLE—HICKSVILLE**—931-0749. #1—Thru Oct. 24: *Re-animator.* Beg. Oct. 25: *Evils of the Night.* #2—*Remo Williams: The Adventure Begins . . . .*

**514. HICKSVILLE—MID-PLAZA**—433-2400. #1—*Back to the Future.* #2—*The Gods Must Be Crazy.* #3—*Marie.* #4—*Better Off Dead.* #5—*Jagged Edge.* #6—*Commando.*

**515. LAWRENCE—RKO**—371-0203. #1—*Better Off Dead.* #2—*Jagged Edge.* #3—*Silver Bullet.*

**516. LEVITTOWN—LEVITTOWN**—731-0516. #1—Thru Oct. 24: *Rambo: First Blood Part II.* Beg. Oct. 25 (tent.): *Pee-wee's Big Adventure.* #2—Thru Oct. 24: *School Spirit.* Beg. Oct. 25 (tent.): *Cocoon.*

**517. LEVITTOWN—LOEWS NASSAU**—731-5400. #1—*Sweet Dreams.* #2—*Cease Fire.* #3—*Back to the Future.* #4—*Compromising Positions.* #5—*Silver Bullet.* #6—*Commando.*

**518. LONG BEACH—PARK AVENUE**—432-0576. Thru Oct. 24: *Compromising Positions; Gremlins.*

**519. LYNBROOK—LYNBROOK**—593-1033. #1—*Commando.* #2—*Remo Williams: The Adventure Begins . . . .* #3—*Sweet Dreams.* #4—*The Gods Must Be Crazy.*

**520. LYNBROOK—STUDIO ONE**—599-1444. *Kiss of the Spider Woman.*

**521. MALVERNE—TWIN**—599-6966. #1—*Cocoon.* #2—Thru Oct. 24: *Teen Wolf.* Beg. Oct. 25 (tent.): *The Gods Must Be Crazy.*

**522. MANHASSET—MANHASSET**—627-7887. #1—*Jagged Edge.* #2—*Plenty.* #3—*Compromising Positions.*

**523. MANHASSET—RKO CINEMA**—627-1300. *Kiss of the Spider Woman.*

**524. MASSAPEQUA—PEQUA**—799-6464. *Jagged Edge.*

**525. MASSAPEQUA—THE MOVIES AT SUNRISE MALL**—795-2244. #1—Thru Oct. 24: *Better Off Dead.* Beg. Oct. 25: *Krush Groove.* #2—*Agnes of God.* #3—*Silver Bullet.* #4—*Remo Williams: The Adventure Begins . . . .* #5—*Re-animator.* #6—*Commando.* #7—*Back to the Future.* #8—*After Hours.* #9—Thru Oct. 24: *Sweet Dreams.* Beg. Oct. 25: *Evils of the Night.*

**526. MERRICK—MALL**—623-4114. Thru Oct. 24: *Invasion U.S.A.* Beg. Oct. 25: *Jagged Edge.*

**527. MERRICK—TWIN**—546-1270. #1—Thru Oct. 24: *Compromising Positions.* #2—*Better Off Dead.*

**528. NEW HYDE PARK—HERRICKS**—747-0555. #1—*Remo Williams: The Adventure Begins . . . .* #2—Thru Oct. 24: *Cocoon.* Beg. Oct. 25: *School Spirit.*

**529. OCEANSIDE—OCEANSIDE**—536-7565. #1—Thru Oct. 24: *Compromising Positions.* #2—Thru Oct. 24: *Cocoon.*

**530. OLD BETHPAGE—CINE CAPRI**—752-1610. Thru Oct. 24: *Teen Wolf.*

**531. PLAINVIEW—OLD COUNTRY**—931-4242. #1—*Jagged Edge.* #2—*Remo Williams: The Adventure Begins . . . .*

**532. PLAINVIEW—RKO MORTON VILLAGE**—938-2323. *Compromising Positions.*

**533. PLAINVIEW—RKO TWIN**—931-1333. #1—*Silver Bullet.* #2—*Better Off Dead.*

**534. PORT WASHINGTON—MOVIES**—944-6200. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Better Off Dead.* #3—Thru Oct. 24: *Back to the Future.* Beg. Oct. 25: *Krush Groove.*

**535. ROCKVILLE CENTRE—RKO FANTASY**—764-8000. *Back to the Future.*

**536. ROCKVILLE CENTRE—RKO TWIN**—678-3121. #1—*After Hours.* #2—*Plenty.*

**537. ROSLYN—ROSLYN**—621-8488. #1—*Agnes of God.* #2—Thru Oct. 24: *Marie.*

**538. SYOSSET—SYOSSET**—921-5810. #1—*After Hours.* #2—*Sweet Dreams.* #3—*Plenty.*

**539. SYOSSET—UA CINEMA 150**—364-0700. *Agnes of God.*

**540. VALLEY STREAM—RKO GREEN ACRES**—561-2100. #1—Thru Oct. 24: *Sweet Dreams.* Beg. Oct. 25: *Compromising Positions.* #2—*Plenty.* #3—*Commando.*

**541. VALLEY STREAM—SUNRISE**—825-5700. #1—*Pee-wee's Big Adventure.* #2—*Back to the Future.* #3—*Jagged Edge.* #4—*After Hours.* #5—*Re-animator.* #6—*Agnes of God.* #7—*Invasion U.S.A.* #8—*Cease Fire.* #9—*Remo Williams: The Adventure Begins . . . .* #10—*Better Off Dead.* #11—*Silver Bullet.* #12—*Teen Wolf.*

**542. WANTAGH—RKO**—781-6969. *The Gods Must Be Crazy.*

**543. WESTBURY—DRIVE-IN**—334-3400. #1—Thru Oct. 24: *Better Off Dead.* Beg. Oct. 25: *Evils of the Night.* #2—*Commando.* #3—*Re-animator.*

**544. WESTBURY—WESTBURY**—333-1911. #1—Thru Oct. 24: *Compromising Positions.* #2—Thru Oct. 24: *Cocoon.*

## *Suffolk County*

**600. BABYLON—BABYLON**—669-3399. #1—Thru Oct. 24: *Better Off Dead.* Beg. Oct. 25: *Evils of the Night.* #2—Thru Oct. 24: *Sweet Dreams.* Beg. Oct. 25: *Krush Groove.* #3—*Agnes of God.*

**601. BABYLON—RKO**—669-0700. #1—*Jagged Edge.* #2—*Commando.*

**602. BABYLON—SOUTH BAY**—587-7676. #1—*Back to the Future.* #2—*Silver Bullet.* #3—*Re-animator.*

**603. BAY SHORE—CINEMA**—665-1722. *Remo Williams: The Adventure Begins . . . .*

**604. BAY SHORE—LOEWS SOUTH SHORE MALL**—666-4000. #1—*After Hours.* #2—*Cease Fire.*

**606. BRENTWOOD—BRENTWOOD**—273-3900. Thru Oct. 24: *Re-animator.* Beg. Oct. 25: *Krush Groove.*

**607. CENTER MORICHES—CENTER**—878-2100. Thru Oct. 24: *Compromising Positions.*

**609. COMMACK—MULTIPLEX**—462-6953. #1—*Commando.* #2—*Re-animator.* #3—*Back to the Future.* #4—*After Hours.* #5—*Better Off Dead.* #6—*Remo Williams: The Adventure Begins . . . .* #7—*Sweet Dreams.* #8—*Agnes of God.* #9—*Cease Fire.* #10—*Silver Bullet.* #11—*Invasion U.S.A.*

**610. COMMACK—RKO**—499-4545. #1—*Jagged Edge.* #2—*Plenty.*

**611. CORAM—PINE**—698-6442. #1—*Commando.* #2—*Back to the Future.* #3—*Re-animator.* #4—*Invasion U.S.A.*

**612. CORAM—THE MOVIES AT CORAM**—732-6200. #1—*Agnes of God.* #2—*Commando.* #3—*Remo Williams: The Adventure Begins . . . .* #4—*Silver Bullet.* #5—*Back to the Future.* #6—Thru Oct. 24: *Sweet Dreams.* Beg. Oct. 25: *Krush Groove.* #7—*Jagged Edge.* #8—Thru Oct. 24: *After Hours.* Beg. Oct. 25: *Evils of the Night.*

**613. EAST HAMPTON—CINEMAS**—324-0448. #1—*After Hours.* #2—Thru Oct. 24: *Remo Williams: The Adventure Begins . . . .* Beg. Oct. 25: *Fantasia.* #3—*Kiss of the Spider Woman.* #4—*Plenty.* #5—Thru Oct. 24: *Sweet Dreams.* Beg. Oct. 25: *Krush Groove.*

**615. ELWOOD—ELWOOD**—499-7800. #1—*Silver Bullet.* #2—*The Gods Must Be Crazy.*

**616. FARMINGVILLE—COLLEGE PLAZA**—698-2200. #1—Thru Oct. 24: *Better Off Dead.* Beg. Oct. 25: *Evils of the Night.* #2—*Compromising Positions.*

**619. HUNTINGTON—RKO SHORE**—421-5200. #1—*Silver Bullet.* #2—*Commando.* #3—*Jagged Edge.* #4—*Better Off Dead.*

**620. HUNTINGTON—RKO WHITMAN**—423-1300. *After Hours.*

**621. ISLIP—ISLIP**—581-5200. #1—*Commando.* #2—*Better Off Dead.* #3—*Jagged Edge.*

**622. LAKE GROVE—RKO SMITH HAVEN MALL**—724-9550. *Plenty.*

**623. LAKE RONKONKOMA—LAKESIDE**—981-7100. Program unavailable.

**624. LINDENHURST—LINDENHURST**—888-5400. *Pee-wee's Big Adventure.*

**625. MATTITUCK—MATTITUCK**—298-4405. #1—*Commando.* #2—*Silver Bullet.* #3—*Better Off Dead.* #4—*Sweet Dreams.* #5—*Remo Williams: The Adventure Begins . . . .*

**627. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR**—265-8118. Thru Oct. 24: *Commando.* Beg. Oct. 25: *Krush Groove.* **OUTDOOR**—Closed.

**628. NORTHPORT—NORTHPORT**—261-8600. *Pee-wee's Big Adventure.*

**629. OAKDALE—OAKDALE**—589-8118. Thru Oct. 24: *Cocoon.* Beg. Oct. 25 (tent.): *Pee-wee's Big Adventure.*

**630. PATCHOGUE—TRIPLEX**—475-0601. #1—*Silver Bullet.* #2—*After Hours.* #3—Thru Oct. 24: *Re-animator.* Beg. Oct. 25: *Fantasia.*

**631. PATCHOGUE—RKO PLAZA**—475-5225. #1—*Pee-wee's Big Adventure.* #2—*Jagged Edge.*

**632. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR**—363-7200. *Commando.* **OUTDOOR**—Thru Oct. 24: *Better Off Dead; Police Academy 2.* Beg. Oct. 25: *Re-animator.*

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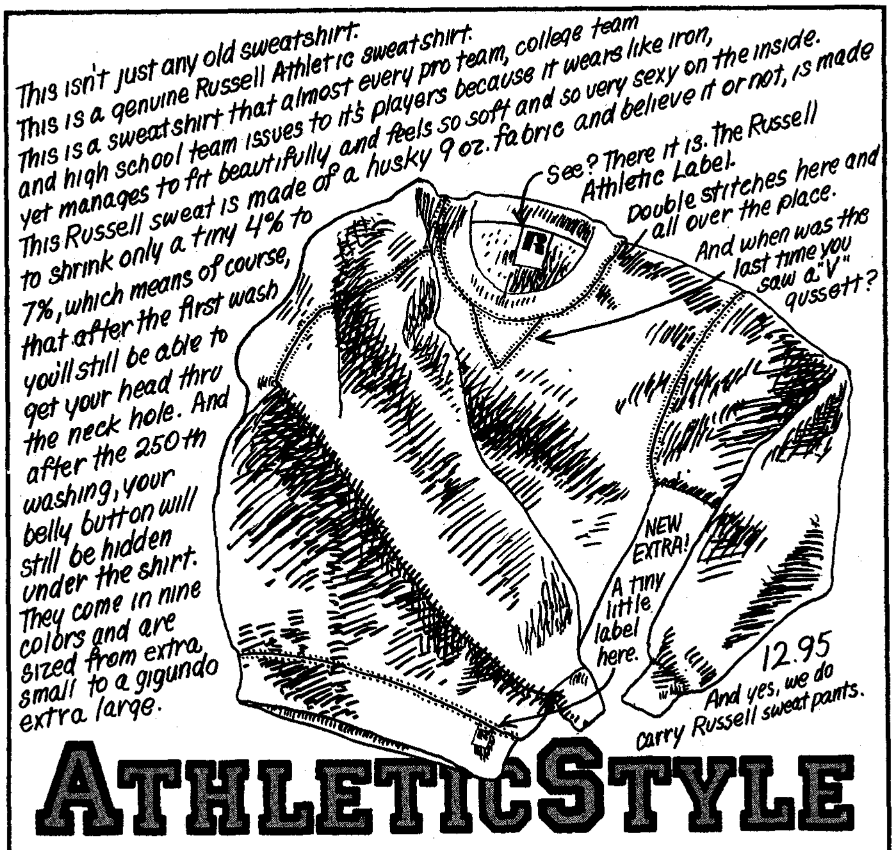
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**633. PATCHOGUE—SUNWAVE**—475-7766. #1—*Remo Williams: The Adventure Begins . . . .* #2—Thru Oct. 24: *Sweet Dreams.* Beg. Oct. 25: *Krush Groove.*

**634. PORT JEFFERSON—MINI EAST**—928-6555. *Better Off Dead.* **WEST**—*Jagged Edge.*

**635. PORT JEFFERSON STATION—RKO BROOKHAVEN**—473-1200. Oct. 23–29: *Silverado.*

**636. RIVERHEAD—SUFFOLK**—727-3133. *Re-animator.*

**637. SAG HARBOR—SAG HARBOR**—725-0010. Thru Oct. 24: *Bizet's Carmen.* Beg. Oct. 25: *Crossover Dreams.*

**638. SAYVILLE—SAYVILLE**—589-0232. #1—*Jagged Edge.* #2—*Better Off Dead.* #3—*Re-animator.*

**640. SHIRLEY—TWIN**—281-4466. #1—*Compromising Positions.* #2—Thru Oct. 24: *Pee-wee's Big Adventure.* Beg. Oct. 25: *Mad Max Beyond Thunderdome.*

**641. SMITHTOWN—SMITHTOWN**—265-1551. *Agnes of God.*

**642. SOUTHAMPTON—SOUTHAMPTON**—283-1300. #1—*Jagged Edge.* #2—Thru Oct. 24: *Marie.* Beg. Oct. 25 (tent.): *The Gods Must Be Crazy.* #3—Thru Oct. 24: *Silver Bullet.* Beg. Oct. 25: *Better Off Dead.*

**643. STONY BROOK—LOEWS**—751-2300. #1—*Cease Fire.* #2—*Back to the Future.* #3—*Silver Bullet.*

**644. WEST ISLIP—TWIN**—669-2626. #1—*Compromising Positions.* #2—Thru Oct. 24: *Marie.* Beg. Oct. 25 (tent.): *Goodbye New York.*

**645. WESTHAMPTON—HAMPTON ARTS**—288-2600. #1—*Agnes of God.* #2—*Jagged Edge.*

**646. WESTHAMPTON—WESTHAMPTON**—288-1500. Thru Oct. 24: *Commando.* Beg. Oct. 25: *Remo Williams: The Adventure Begins . . . .*

## NEW YORK STATE

### AREA CODE 914

### *Westchester County*

**700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE**—234-7300. #1—*Jagged Edge.* #2—*After Hours.*

**701. BEDFORD VILLAGE—CINEMA 22**—234-9577. *Silver Bullet.*

**702. BRONXVILLE—BRONXVILLE**—961-4030. #1—Thru Oct. 24: *Remo Williams: The Adventure Begins . . . .* Beg. Oct. 25: *Fantasia.* #2—*Jagged Edge.* #3—Thru Oct. 24: *Sweet Dreams.* Beg. Oct. 25: *Krush Groove.*

**703. GREENBURGH—CINEMA 100**—946-4680. #1—Thru Oct. 24: *Remo Williams: The Adventure Begins . . . .* #2—Thru Oct. 24: *Sweet Dreams.*

**704. HARRISON—SILVER SCREEN**—835-2961. Program unavailable.

**705. HARTSDALE—CINEMA**—428-2200. #1—*After Hours.* #2—*Jagged Edge.* #3—*Back to the Future.* #4—*Plenty.*

**706. LARCHMONT—PLAYHOUSE**—834-3001. *Agnes of God.*

**707. MAMARONECK—PLAYHOUSE**—698-2200. #1—*Commando.* #2—Thru Oct. 24: *Jagged Edge; Better Off Dead.* Beg. Oct. 25: *Krush Groove.* #3—*After Hours.* #4—Thru Oct. 24: *Re-animator.*

**708. MOUNT KISCO—MOUNT KISCO**—666-6900. #1—*Agnes of God.* #2—Thru Oct. 24: *Kiss of the Spider Woman.* Beg. Oct. 25 (tent.): *The Gods Must Be Crazy.*

**709. MOUNT VERNON—PARKWAY**—664-3311. Thru Oct. 24: *Compromising Positions.* Beg. Oct. 25 (tent.): *The Gods Must Be Crazy.*

**710. NEW ROCHELLE—RKO PROCTORS**—632-1100. #1—*Back to the Future.* #2—*Better Off Dead.* #3—*Jagged Edge.* #4—*Re-animator.* #5—*Invasion U.S.A.* #6—*Commando.* #7—*Remo Williams: The Adventure Begins . . . .*

**711. NEW ROCHELLE—TOWN**—632-4000. *Silver Bullet.*

**712. OSSINING—ARCADIAN**—941-5200. #1—*After Hours.* #2—*Jagged Edge.* #3—*Commando.*

**713. PEEKSKILL—BEACH**—737-6262. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Sweet Dreams.* #3—*Back to the Future.* #4—*Marie.*

**714. PEEKSKILL—WESTCHESTER MALL**—528-8822. #1—*Commando.* #2—*Jagged Edge.* #3—*Silver Bullet.* #4—*After Hours.*

**715. PELHAM—PICTURE HOUSE**—738-3160. Program unavailable.

**716. PLEASANTVILLE—ROME**—769-0720. #1—*Silver Bullet.* #2—*Better Off Dead.*

**717. RYE—RYE RIDGE**—939-8177. #1—Thru Oct. 24: *Silver Bullet.* #2—Thru Oct. 24: *Sweet Dreams.*

**718. SCARSDALE—FINE ARTS**—723-6699. *Kiss of the Spider Woman.*

**719. SCARSDALE—PLAZA**—725-0078. Thru Oct. 24: *Pee-wee's Big Adventure.*

**720. WHITE PLAINS—GALLERIA**—997-8198. #1—*Better Off Dead.* #2—*Silver Bullet.*

**721. WHITE PLAINS—UA CINEMA**—946-2820. *Commando.*

**722. YONKERS—CENTRAL PLAZA**—793-3232. #1—*Agnes of God.* #2—*Commando.* #3—*Marie.* #4—*Better Off Dead.*

**723. YONKERS—MOVIELAND**—793-0002. #1—*Silver Bullet.* #2—*After Hours.* #3—*Back to the Future.* #4—*Plenty.*

**724. YONKERS—PARK HILL**—969-4477. #1—*Invasion U.S.A.* #2—*Re-animator.* #3—*Remo Williams: The Adventure Begins . . . .*

## *Rockland County*

**752. NANUET—MALL**—623-6336. Program unavailable.

**753. NANUET—ROUTE 59**—623-3355. Thru Oct. 24: *Re-animator.* Beg. Oct. 25: *Fantasia.*

**754. NANUET—RKO MOVIES**—623-0211. #1—*Better Off Dead.* #2—*Cocoon.* #3—*Sweet Dreams.* #4—*Back to the Future.* #5—*Agnes of God.*

**755. NEW CITY—TOWN**—634-5100. #1—*Commando.* #2—*Silver Bullet.*

**756. NEW CITY—UA CINEMA 304**—634-8200. #1—Thru Oct. 24: *After Hours.* Beg. Oct. 25: *Krush Groove.* #2—*Jagged Edge.*

**757. NYACK—CINEMA EAST**—358-6631. *Marie.*

**759. PEARL RIVER—CENTRAL**—735-2530. *Silver Bullet.*

**760. PEARL RIVER—PEARL RIVER**—735-6500. *Commando.*

**761. SPRING VALLEY—CINEMA 45**—352-1445. *Kiss of the Spider Woman.*

**762. SPRING VALLEY—PIX**—425-6902. #1—*Jagged Edge.* #2—*Compromising Positions.*

**763. STONY POINT—9 W CINEMA**—942-0303. Thru Oct. 24: *Pee-wee's Big Adventure.*

**764. SUFFERN—LAFAYETTE**—357-6030. *Remo Williams: The Adventure Begins . . . .*

**765. WEST HAVERSTRAW—PLAZA**—947-2220. *Remo Williams: The Adventure Begins . . . .*

# CONNECTICUT

### AREA CODE 203

## *Fairfield County*

**800. BROOKFIELD—FINE ARTS**—775-0070. #1—*Back to the Future.* #2—*Sweet Dreams.*

**801. DANBURY—CINE**—743-2200. #1—*Agnes of God.* #2—*After Hours.* #3—*Plenty.*

**802. DANBURY—CINEMA**—748-2923. #1—*Better Off Dead.* #2—*Jagged Edge.*

**803. DANBURY—PALACE**—748-7496. #1—*Commando.* #2—Thru Oct. 24: *Silver Bullet.* Beg. Oct. 25: *Krush Groove.* #3—*Remo Williams: The Adventure Begins . . . .*

**804. DARIEN—PLAYHOUSE**—655-0100. *Jagged Edge.*

**805. FAIRFIELD—COMMUNITY**—255-6555. #1—*Back to the Future.* #2—*Jagged Edge.*

**806. FAIRFIELD—COUNTY**—334-1411. *Remo Williams: The Adventure Begins . . . .*

**807. GREENWICH—CINEMA**—869-6030. #1—*Jagged Edge.* #2—*Better Off Dead.*

**808. GREENWICH—PLAZA**—869-4030. #1—*Agnes of God.* #2—*Kiss of the Spider Woman.* #3—*Marie.*

**809. NEW CANAAN—PLAYHOUSE**—966-0600. *After Hours.*

**810. NORWALK—CINEMA**—838-4504. #1—*Jagged Edge.* #2—*Commando.*

**811. NORWALK—NORWALK**—866-9202. Thru Oct. 24: *Remo Williams: The Adventure Begins . . . .* Beg. Oct. 25 (tent.): *Krush Groove.*

**812. SOUTH NORWALK—SONO**—866-9202. Oct. 23-24: *Kaddish; Mad Max.* Oct. 24: *Miles to Go.* Oct. 25-29: *The Coca-Cola Kid.*

**813. SPRINGDALE—STATE**—325-0250. *Back to the Future.*

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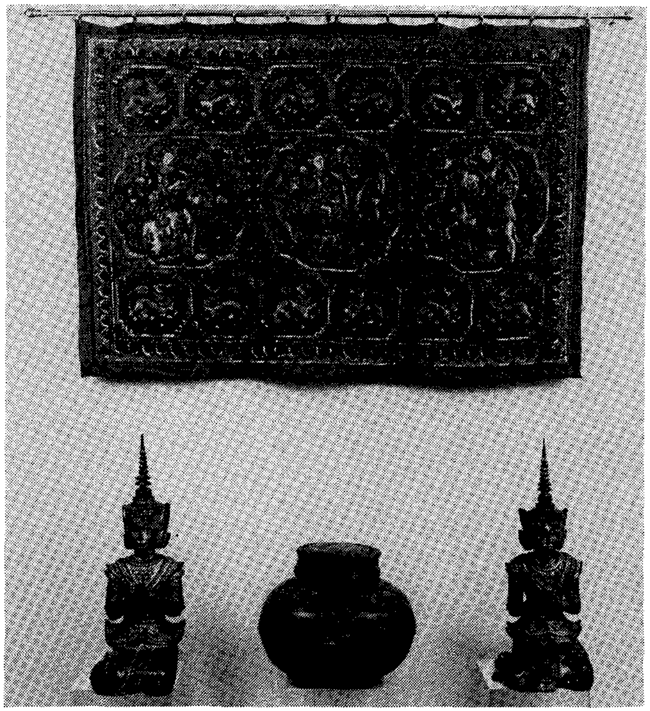

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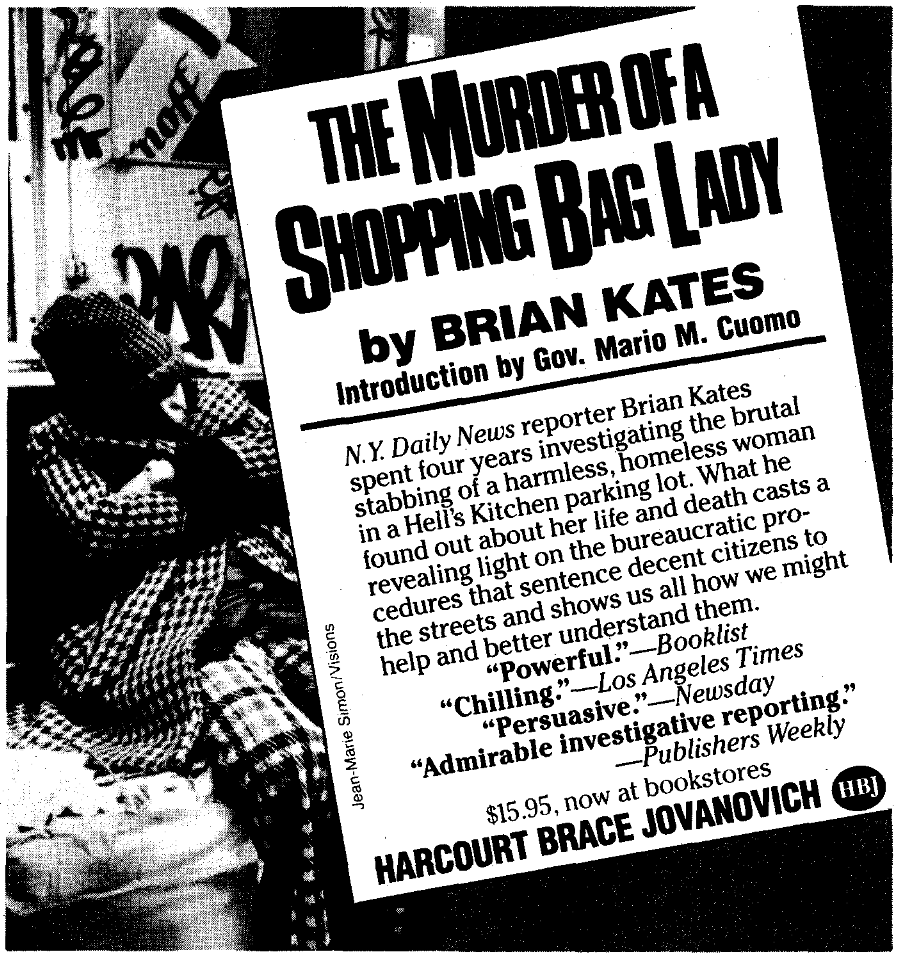

THE MURDER OF A SHOPPING BAG LADY
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Introduction by Gov. Mario M. Cuomo

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# MOVIES

**814. STAMFORD—AVON**—324-9205. #1—*Commando.* #2—Thru Oct. 24: *Re-animator.* Beg. Oct. 25: *Krush Groove.*

**815. STAMFORD—CINEMA**—324-3100. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Silver Bullet.* #3—*After Hours.*

**816. STAMFORD—PARK PLACE**—323-1600. #1—Thru Oct. 24: *The Gods Must Be Crazy.* #2—Thru Oct. 24: *Cocoon.*

**817. STAMFORD—RIDGEWAY**—323-5000. #1—*Plenty.* #2—*Sweet Dreams.*

**818. TRUMBULL—TRANS-LUX**—374-0462. #1—*Agnes of God.* #2—*Commando.* #3—*After Hours.*

**819. WESTPORT—FINE ARTS**—227-3324. #1—*Silver Bullet.* #2—Program unavailable. #3—227-9619. *After Hours.* #4—226-6666. *Agnes of God.*

**820. WESTPORT—POST**—227-0500. *Plenty.*

**821. WILTON—CINEMA**—762-5678. *Better Off Dead.*

## NEW JERSEY

### AREA CODE 201

### *Hudson County*

**900. ARLINGTON—LINCOLN**—997-6873. #1—Thru Oct. 24: *Marie.* Beg. Oct. 25: *Agnes of God.* #2—*Commando.* #3—*Jagged Edge.*

**901. HARRISON—WARNER**—482-8550. #1—Thru Oct. 24: *Re-animator.* Beg. Oct. 25: *School Spirit.* #2—*Better Off Dead.*

**902. JERSEY CITY—HUDSON PLAZA**—433-1100. #1—*Commando.* #2—*After Hours.*

**903. JERSEY CITY—LOEWS**—653-4600. Program unavailable.

**904. JERSEY CITY—STATE**—653-5200. #1—Thru Oct. 24: *Invasion U.S.A.* Beg. Oct. 25: *Evils of the Night.* #2—*Remo Williams: The Adventure Begins . . . .* #3—Thru Oct. 24: *Better Off Dead.* Beg. Oct. 25: *Krush Groove.* #4—*Re-animator.*

**905. SECAUCUS—LOEWS HARMON COVE**—866-1000. #1—*Silver Bullet.* #2—*Jagged Edge.* #3—*Cease Fire.* #4—*Remo Williams: The Adventure Begins . . . .*

**906. SECAUCUS—LOEWS MEADOW**—866-6161. #1—*Commando.* #2—*Better Off Dead.* #3—*Sweet Dreams.* #4—*After Hours.* #5—*Agnes of God.* #6—*Back to the Future.*

**907. UNION CITY—CINEMA**—865-5600. #1—Thru Oct. 24: *The Stuff.* #2—Thru Oct. 24: *American Ninja; Mortal Combat.*

**908. UNION CITY—SUMMIT**—865-4120. Thru Oct. 24: *Invasion U.S.A.; American Ninja.*

**909. WEST NEW YORK—MAYFAIR**—865-2010. Thru Oct. 24: *Invasion U.S.A.; American Ninja.*

### *Essex County*

**910. BLOOMFIELD—CENTER**—748-7900. *Jagged Edge.*

**911. BLOOMFIELD—RKO ROYAL**—748-3555. #1—*Silver Bullet.* #2—*Re-animator.*

**912. CEDAR GROVE—CINEMA 23**—239-1462. *Commando.*

**913. EAST ORANGE—RKO HOLLYWOOD**—678-2262. *Commando; American Ninja.*

**915. LIVINGSTON—COLONY**—992-0800. *Remo Williams: The Adventure Begins . . . .*

**916. MAPLEWOOD—MAPLEWOOD**—763-3100. *Jagged Edge.*

**917. MILLBURN—RKO**—376-0800. #1—*Cease Fire.* #2—*Back to the Future.*

**918. MONTCLAIR—CLARIDGE**—746-5564. #1—*Back to the Future.* #2—*The Gods Must Be Crazy.* #3—*Marie.*

**919. MONTCLAIR—WELLMONT**—783-9500. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Better Off Dead.* #3—*Pee-wee's Big Adventure.*

**920. NUTLEY—FRANKLIN**—667-1777. #1—Thru Oct. 24: *Teen Wolf.* #2—*Better Off Dead.* #3—Thru Oct. 24: *Invasion U.S.A.*

**921. UPPER MONTCLAIR—BELLEVUE**—744-1455. #1—*Agnes of God.* #2—Thru Oct. 24: *Plenty.* Beg. Oct. 25: *Fantasia.* #3—Thru Oct. 24: *Sweet Dreams.* Beg. Oct. 25 (tent.): *Goodbye New York.*

**922. VERONA—VERONA**—239-0880. *Jagged Edge.*

**923. WEST ORANGE—ESSEX GREEN**—731-7755. #1—*Plenty.* #2—*After Hours.* #3—*Silver Bullet.*

### *Union County*

**930. BERKELEY HEIGHTS—BERKELEY**—464-8888. Thru Oct. 24: *Compromising Positions.*

**931. CRANFORD—RKO**—276-9120. #1—*Re-animator.* #2—*Back to the Future.*

**932. ELIZABETH—ELMORA**—352-3483. *Jagged Edge; Teen Wolf.*

**933. LINDEN—TWIN**—925-9787. #1—*Commando.* #2—*Better Off Dead.*

**934. ROSELLE PARK—PARK**—245-0358. *The Gods Must Be Crazy.*

**935. SUMMIT—STRAND**—273-3900. *Plenty.*

**936. UNION—FIVE POINTS**—964-3466. #1—*After Hours.* #2—*Commando.*

**937. UNION—LOST PICTURE SHOW**—964-4497. *Kiss of the Spider Woman.*

**938. UNION—RKO**—686-4373. #1—*Silver Bullet.* #2—*Agnes of God.*

**939. WESTFIELD—RIALTO**—232-1288. #1—*Jagged Edge.* #2—*Plenty.* #3—Thru Oct. 24: *Sweet Dreams.* Beg. Oct. 25 (tent.): *Evils of the Night.*

**940. WESTFIELD—TWIN**—654-4720. #1—Thru Oct. 24: *Remo Williams: The Adventure Begins . . . .* Beg. Oct. 25: *Krush Groove.* #2—*Better Off Dead.*

### *Bergen County*

**950. BERGENFIELD—BERGENFIELD**—385-1600. #1—*Teen Wolf.* #2—Thru Oct. 24: *Re-animator.* Beg. Oct. 25: *School Spirit.*

**951. CLOSTER—CLOSTER**—768-8800. *Silver Bullet.*

**952. EDGEWATER—LOEWS SHOWBOAT**—941-3660. #1—*Sweet Dreams.* #2—*Better Off Dead.* #3—*Remo Williams: The Adventure Begins . . . .* #4—*Plenty.*

**953. EMERSON—TOWN**—261-1000. *Commando.*

**954. FAIR LAWN—HYWAY**—796-1717. #1—*Re-animator.* #2—Thru Oct. 24: *Jagged Edge.* Beg. Oct. 25: *Evils of the Night.*

**955. FAIRVIEW—TWIN**—941-2424. #1—Tent.: *Silver Bullet.* #2—Tent.: *Commando.*

**956. FORT LEE—LINWOOD**—944-6900. #1—Thru Oct. 24: *After Hours.* Beg. Oct. 25 (tent.): *Krush Groove.* #2—*Jagged Edge.*

**957. FORT LEE—SHARON**—224-0202. *Agnes of God.*

**958. OAKLAND—TWIN**—337-4478. #1—*Jagged Edge.* #2—*Back to the Future.*

**959. PALISADES PARK—PARK LANE**—944-1086. #1—Thru Oct. 24: *Teen Wolf.* #2—Thru Oct. 24: *Cocoon.*

**960. PARAMUS—CINEMA 35**—845-5070. *Back to the Future.*

**962. PARAMUS—RKO BERGEN MALL**—845-4449. *Kiss of the Spider Woman.*

**963. PARAMUS—RKO ROUTE 4**—487-7909. #1—*Agnes of God.* #2—*Compromising Positions.* #3—*Plenty.* #4—*Cease Fire.* #5—*Commando.* #6—*After Hours.* #7—*Silver Bullet.* #8—*The Gods Must Be Crazy.* #9—*Sweet Dreams.* #10—*Commando.*

**964. PARAMUS—RKO ROUTE 17**—843-3830. #1—*Better Off Dead.* #2—*Invasion U.S.A.* #3—*Remo Williams: The Adventure Begins . . . .*

**965. RAMSEY—CINEMA**—825-2090. *Commando.*

**966. RAMSEY—INTERSTATE**—327-0153. Program unavailable.

**967. RIDGEFIELD PARK—RIALTO**—641-0617. Thru Oct. 24: *Cocoon.*

**968. RIDGEWOOD—RKO WARNER**—444-1234. #1—*Sweet Dreams.* #2—*Jagged Edge.* #3—*Commando.* #4—*Silver Bullet.*

**969. RIDGEWOOD—ROSEBUD**—670-9183. Oct. 21–24: *Spellbound.* Oct. 25–27: *The Innocents.* Oct. 28–31: *On the Waterfront.*

**970. RUTHERFORD—WILLIAMS CENTER**—933-3700. #1—Thru Oct. 24: *Jagged Edge.* Beg. Oct. 25: *Silver Bullet.* #2—Thru Oct. 24: *Cocoon.*

**971. TEANECK—MOVIE CITY**—836-3334. #1—*Jagged Edge.* #2—Thru Oct. 24: *Marie.* #3—*Sesame Street Presents: Follow That Bird.* #4—Thru Oct. 24: *Pee-wee's Big Adventure.*

**972. TENAFLY—BERGEN**—567-0004. Thru Oct. 24: *Plenty.*

**973. WASHINGTON TOWNSHIP—CINEMA**—666-2221. *Back to the Future.*

# BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

## MPAA RATING GUIDE

| | |
|---|---|
| G: | **General Audiences. All ages admitted.** |
| PG: | **Parental Guidance Suggested. Some material may not be suitable for children.** |
| PG-13: | **Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.** |
| R: | **Restricted. Under 17 requires accompanying parent or adult guardian.** |
| X: | **No one under 17 admitted.** |

## NEW FILMS

★ **New films recommended by *New York*'s critic.**

**ACQUA E SAPONE**—(1 hr. 45 min., '84) In Italian, Eng. subtitles. A comedy following the exploits of a man who assumes the identity of a parochial school priest in order to become the tutor of a popular teen model. With Carlo Verdone, Natasha Hovey, and Florinda Bolkan. Screenplay by Verdone, Enrico Oldoini, and Franco Ferrini. Dir. Verdone. PG. **84**

★ **AFTER HOURS**—(1 hr. 36 min., '85) At the simplest level, Martin Scorsese's black comedy is the story of a terrible date. A rather ordinary young man, Paul (Griffin Dunne), meets a girl (Rosanna Arquette) in a coffee shop, goes to visit her in her SoHo loft, and suffers one absurd, frightening, and humiliating experience after another. For about an hour or so, Scorsese, shooting a screenplay written by Joseph Minion as a Columbia University course assignment, captures the paranoia of our city and the hell of being a single person. The details are hilarious, exact, and harrowing, and the casting of the movie is marvelously shrewd: John Heard is on hand as a friendly bartender, Teri Garr as a bored cocktail waitress, Cheech and Chong as rip-off artists, Linda Fiorentino as a glamorous S&M sculptress. But the movie is structurally askew: Rosanna Arquette, Paul's witchy, neurotic date, drops out of the picture early on, and Scorsese, trying to keep things going, increases the craziness of what happens to Paul. *After Hours* loses its paranoid accuracy and becomes a sub-Fellini carnival. But see it for the great early scenes. Cinematography by Michael Ballhaus. (Sept. 23, 1985) R. **21, 35, 46, 85, 113, 201, 204, 214, 301, 308, 403, 405, 507, 509, 511, 525, 536, 538, 541, 604, 609, 612, 613, 620, 630, 700, 705, 707, 712, 714, 723, 756, 801, 809, 815, 818, 819, 902, 906, 923, 936, 956, 963**

**AGNES OF GOD**—(1 hr. 39 min., '85) An epic about Jane Fonda smoking a cigarette. The noxious weed is frantically lit, furiously puffed, and desperately held, still burning, to the end of a virgin butt. The most famous health fanatic in the country is placing her dedication to her art on an altar. Fonda plays a taut modern woman, a court-appointed shrink investigating the case of a teenage nun (Meg Tilly) who has apparently murdered her own newborn baby. Cigarette smoking seems to be the key to the psychiatrist's unhappiness. Adapting his own play, John Pielmeier indulges a bad case of Broadway dialectics. The Mother Superior of the convent (Anne Bancroft), a shrewd and worldly woman, wants to believe in saints and miracles; the shrink, who has lost her faith, wants to destroy what she takes to be the medieval superstitions of the Catholic church. They fight for possession of the young nun. Much debating, hypnotism, and shrieking fits. A generally handsome production, but the material is sensational and unsatisfying. Dir. Norman Jewison. (Sept. 23, 1985) PG-13. **41, 54, 113, 209, 214, 302, 315, 316, 403, 505, 525, 537, 539, 541, 600, 609, 612, 641, 645, 706, 708, 722, 754, 801, 808, 818, 819, 900, 906, 921, 938, 957, 963**

★ **BACK TO THE FUTURE**—(1 hr. 54 min., '85) It's based on a gimmicky idea—but the gimmick has surprising power. Michael J. Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward thirty years in time. There Fox encounters his parents as unmarried teenagers. His dad, Crispin Glover, is a pathetic weakling; his mom, Lea Thompson, is a heavy-breathing bombshell in a low-cut dress. When the hero accidentally interrupts the first meeting between his parents—the meeting he has always heard about—his mom falls in love with *him.* Faced with an Oedipal catastrophe too gruesome for thought, he struggles to bring his prospective parents together. This mind-boggling, teasing premise has been made with quite extraordinary invention, and the '50s "look"—weak solid colors, duck's ass and taffeta—is a hilarious satire of movies from that period. Written by the team of Bob Gale and Robert Zemeckis. Dir. Zemeckis. (July 15, 1985) PG. **13, 32, 60, 88, 113, 203, 213, 303, 304, 305, 306, 307, 400, 404, 508, 514, 517, 525, 534, 535, 541, 602, 609, 611, 612, 643, 705, 710, 713, 723, 754, 800, 805, 813, 906, 917, 918, 931, 958, 960, 973**

**BETTER OFF DEAD**—(1 hr. 33 min., '85) A comedy about a teenage boy hopelessly in love with a fickle young woman who drops him for a skiing champion. With John Cusack, David Ogden Stiers, Diane Franklin, Kim Darby, and Curtis Armstrong. Written and directed by Savage Steve Holland. PG. **12, 37, 53, 68, 85, 106, 108, 111, 113, 202, 206, 208, 217, 220, 302, 304, 308, 315, 316, 320, 400, 505, 508, 514, 515, 525, 527, 533, 534, 541, 543, 600, 609, 616, 619, 621, 625, 632, 634, 638, 642, 707, 710, 716, 720, 722, 754, 802, 807, 821, 901, 904, 906, 919, 920, 933, 940, 952, 964**

★ **LA CHEVRE**—(1 hr. 31 min., '81) In French, Eng. subtitles. Francis Veber's farce about chronically unlucky people might have been an eccentric classic if it were more intricate and better timed. As it is, the movie is still pretty funny. Marie, an heiress with awful luck, gets kidnapped in Mexico. When a hard-nosed detective (Gérard Depardieu) fails to find her, her father sends along one of his employees, an accountant (Pierre Richard) with unfathomable, terrifying bad luck. The theory is that the accountant will fall into the same misadventures as Marie and lead them, through a chain of disasters, to the lost girl. What makes the movie unusual is that the comic hero is not some schleppy little pet but a genuinely dislikable man—fatuously sure of himself with women, convinced of his intellectual powers. Pierre Richard makes him an incompetent force of nature, while Depardieu manages to express a dozen varieties of indignation and disbelief without turning into a prig. (Aug. 12, 1985) **13, 44, 84**

**COCOON**—(1 hr. 58 min., '85) A group of extraterrestrials lands in the Gulf of Mexico, digs up some pods from the deep, and deposits them in a swimming pool attached to a rented mansion. Meanwhile, Hume Cronyn, Dom Ameche, and Wilford Brimley, inhabitants of the retirement home next door, climb the wall to take a secret swim in the pool. Contact with the cocoons reinvigorates them, and in the morning, their mates (Jessica Tandy, Maureen Stapleton, and Gwen Verdon) smile contentedly. Director Ron Howard may have set out to be generous to the elderly, but this myth of rejuvenation hardly argues for the powers of old people; they aren't shown using their experience or knowledge, only their new physical vitality. The premise is remarkably similar to that of Steven Spielberg's "Kick the Can" episode in *Twilight Zone—The Movie,* and some of the visual motifs are borrowed, too. Ron Howard has his own humorous way of looking at things—so why borrow Spielberg's? With Steve Guttenberg, Brian Dennehy, Tahnee Welch, and Jack Gilford. Screenplay by Tom Benedek. (June 24, 1985) PG-13. **33, 311, 321, 324, 516, 521, 528, 529, 544, 629, 754, 816, 959, 967, 970**

★ **COLONEL REDL**—(2 hr. 24 min., '85) In German, Eng. subtitles. Another fascinating study of dissimulation and impersonation by the team—star Klaus Maria Brandauer and director István Szabó—who made *Mephisto.* Alfred Redl, a poor boy from the provinces, was given a scholarship to the state military academy in the declining years of the Austro-Hungarian Empire. He rose quickly, but his career was always in danger. He was bisexual, disguising his love for a fellow officer, a Hungarian aristocrat, with bouts of whoring. In an aristocratic society, those playing for the highest stakes are held to public standards of honor so much more pressured and formal than any we know; *Colonel Redl* offers testimony on the intricate protocol of duels, friendships, power alliances, love affairs. Redl, who was possibly a Jew, hides his roots and turns himself into a mask. But in the end he is perversely undone by his own religion of service to the monarchy. By degrees, he plays into the hands of the archduke Franz Ferdinand (Armin Mueller-Stahl), allowing himself, out of loyalty, to become a victim of the state. The final moments are harrowing. A heavy-spirited but powerful film. (Oct. 14, 1985) R. **48**

**COMMANDO**—(1 hr. 27 min., '85) Arnold Schwarzenegger stars as Colonel John Matrix, a former leader of an elite military group who is forced back into service when his daughter is kidnapped. With Rae Dawn Chong. Screenplay by Joseph Loeb III, Matthew Weisman, Steven E. de Souza, and Richard Tuggle. Dir. Mark L. Lester. R. **3, 20, 22, 33, 68, 89, 100, 103, 106, 110, 111, 113, 204, 208, 212, 217, 220, 221, 300, 304, 306, 309, 316, 320, 322, 328, 404, 508, 509, 511, 514, 517, 519, 525, 540, 543, 601, 609, 611, 612, 619, 621, 625, 627, 632, 646, 707, 710, 712, 714, 721, 722, 755, 760, 803, 810, 814, 818, 900, 902, 906, 912, 913, 933, 936, 953, 955, 963, 965, 968**

★ **COMPROMISING POSITIONS**—(1 hr. 38 min., '85) Frank Perry directed and Susan Isaacs wrote this malicious and entertaining satirical comedy about the murder of a sleazy Long Island dentist (Joe Mantegna) who has the habit of seducing his female patients and photographing them trussed in leather straps, hoods, and whatnot. Susan Sarandon is the housewife (a former investigative reporter) who tries to crack the case, and playing the dentist's patients and former mistresses are such talented theater actresses as Judith Ivey, Joan Allen, and Deborah Rush. Isaacs, adapting her own 1978 best-seller, puts a standard feminist halter on her heroine—she needs to do something more with her life than be wife and mom, and her hardworking husband (Edward Herrmann) doesn't approve. Their stale marital conflict, which rages in scene after scene, throws dust in the eyes of the movie's wit. Still, much of *Compromising Positions* is sparkling fun. With Raul Julia. (Sept. 9, 1985) R. **25, 64, 80, 216, 311, 321, 508, 517, 518, 522, 527, 529, 532, 540, 544, 607, 616, 640, 644, 709, 762, 930, 963**

**CROSSOVER DREAMS**—(1 hr. 26 min., '85) A self-congratulatory little morality play about a New York salsa musician (Rubén Blades) who, tired of working for nothing on the *cuchifrito* circuit, signs a deal with a slick, white downtown record producer. Immediately, the hero sells out, corrupting his music and betraying his neighborhood friends. Then his "crossover" album bombs anyway. *Crossover Dreams* says that you shouldn't get above yourself, that you've got to remain true to the sources of your art (i.e., the people you grow up with), and that white people are slick trash who will exploit you and then dump you on the junk heap. Does anyone connected with this movie really believe what it says? It certainly isn't Rubén Blades's story; he's been very successful outside the barrio without destroying his soul or his music. Written by Leon Ichaso, Blades, and producer Manuel Arce. Dir. Ichaso. (Sept. 9, 1985) **13, 637**

★ **DANCE WITH A STRANGER**—(1 hr. 42 min., '85) Mike Newell's film, written by Shelagh Delaney (from a true story), is like a single long spell of the blues, and like many such spells, it is both powerful and baffling, both evocative and unilluminating. In 1954, Ruth Ellis (Miranda Richardson), a platinum-blonde "hostess" in a small London drinking club, falls for a good-looking racing-car driver named David Blakely (Rupert Everett). An alcoholic dropout from an upper-class family, David is a surly, useless man who doesn't show Ruth even minimal consideration. Betrayed again and again, she drifts into madness and empties a revolver into her lover outside a Hampstead pub. (Ruth Ellis is the last woman in England to be hanged.) Shelagh Delaney's writing is so precise that it makes you wince, and Miranda Richardson's screen debut can only be called a revelation. Ian Holm is remarkably good as Ruth's faithful, boring protector, but Rupert Everett lets the film down. His eyes wander, he drops his chin—he hardly seems *there.* (Aug. 19, 1985) R. **51**

**THE DOCTOR AND THE DEVILS**—(1 hr. 32 min., '85) An anatomist in Victorian England refuses to follow the rules of the medical establishment in his scientific research: a gothic thriller inspired by the lives of grave robbers Burke and Hare. With Timothy Dalton, Jonathan Pryce, Stephen Rea, and Twiggy. Ronald Harwood adapted an original screenplay by Dylan Thomas. Dir. Freddie Francis. R. **49**

**DREAMCHILD**—(1 hr. 40 min., '85) The old woman who, as a child, was the inspiration for the Alice of Lewis Carroll's *Alice's Adventures in Wonderland,* recalls her relationship with the author. With Coral Browne, Peter Gallagher, Ian Holm, Jane Asher, Nicola Cowper, Caris Corfman, Amelia Shankley, and characters designed and performed by Jim Henson's Creature Shop. Written by Dennis Potter. Dir. Gavin Millar. PG. **81**

★ **THE EMERALD FOREST**—(1 hr. 55 min., '85) A little boy, the son of an American engineer (Powers Boothe) building a dam in the Amazon, wanders into the jungle and is kidnapped by a primitive tribe in green paint—the "invisible people." Ten years later, after many forays, the engineer meets his son again. The boy, now a strong and lithe teenager (Charley Boorman), has been adopted by the tribe's chief, the amiable shaman Wanadi (Rui Polonah), and doesn't want to return to civilization. The movie is a mix of standard narrative and anthropological seriousness, and writer Rospo Pallenberg and director John Boorman actually make us care about the rituals of this tribe, whose very existence is threatened by encroaching civilization. Boorman, who has a weakness for metaphysical speculation, here wraps the fancy ideas into a forward-moving, melodramatic plot. The movie is exciting, imaginative, and sensuously beautiful. (July 22, 1985) R. **36, 308**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **63, 304, 326, 514, 519, 521, 542, 615, 642, 708, 709, 816, 918, 934, 963**

★ **HAIL MARY**—(1 hr. 47 min., '85) In French, Eng. subtitles. Jean-Luc Godard's modern-day version of the Incarnation and Virgin Birth. Marie (Myriem Roussel), a beautiful but otherwise unremarkable Swiss girl, becomes pregnant without losing her virginity; her boyfriend, a dour taxi driver named Joseph (Thierry Lacoste), is baffled and enraged but agrees to marry her. Marie then accepts her fate in a kind of embittered ecstasy—she becomes pure soulfulness and submits to God's mastery. And the child is born. Is it a joke? Well, there are some funny moments, but on the whole it's dead serious, and, in its way, intensely religious. Godard is the eternal male worshiper before the mystery of conception. He photographs Myriem Roussel's body, and especially the beautiful belly, with tenderness and awe. It is perhaps the nudity, and the way Godard makes Marie's renunciation of sex itself an erotic act, that has so angered members of the Catholic hierarchy, a great many of whom have attacked the film as blasphemous. But if it is blasphemous, it is so only in the literal and institutional sense. This a deeply reverent film, filled with amazement at the presence of the divine in our life. *Hail Mary* is shown with the short *The Book of Mary* by Godard's associate, Anne-Marie Miéville. (Oct. 21, 1985) **47**

**HIMATSURI**—(2 hr., '85) In Japanese, Eng. subtitles. In a small Japanese coastal village, a man obsessed with a local mountain goddess refuses to sell his property to developers from Tokyo, angering his fellow villagers. With Kenya Kitaoji. Screenplay by Mitsuo Yanagimachi and Kenji Nakagami. Dir. Yanagimachi. **4**

**INVASION U.S.A.**—(1 hr. 47 min., '85) Chuck Norris, as a retired government agent, takes on a terrorist group that has invaded the United States. With Richard Lynch and Melissa Prophet. Screenplay by James Bruner and Norris. Dir. Joseph Zito. R. **37, 111, 113, 216, 309, 320, 526, 541, 609, 611, 710, 724, 904, 908, 909, 920, 964**

**JAGGED EDGE**—(1 hr. 48 min., '85) A gut-twisting piece of low entertainment. You can enjoy it, even as your mind is crying "Foul." Glenn Close, wearing dress-for-power outfits, is an attorney defending a San Francisco newspaper publisher accused of murdering his wealthy wife. The publisher is played by Jeff Bridges, who is rather strenuously charming—he makes the publisher a man of the world, and, whether innocent or guilty, no one to mess with. Gradually, Close falls in love. She thinks that he's innocent, of course, but there's always that nagging bit of doubt. The courtroom theatrics are generally enjoyable, but the ending needs a second twist (Agatha Christie would have provided one). Richard Marquand, the director, should lighten the load a bit: He makes a grim, clenched movie that builds towards the inevitable climax of the heroine facing the murderer herself—the woman-alone-in-the-dark routine that has squeezed audiences into submission in a dozen or more bad films from *Wait Until Dark* onward. Screenplay by Joe Eszterhas. With Peter Coyote as a villainous district attorney and Robert Loggia as a foul-mouthed but genial private eye. (Oct. 14, 1985) R. **20, 24, 40, 54, 106, 110, 111, 113, 201, 204, 206, 208, 215, 217, 219, 300, 306, 309, 316, 318, 327, 401, 500, 506, 510, 514, 515, 522, 524, 526, 531, 541, 601, 610, 612, 619, 621, 631, 634, 638, 642, 645, 700, 702, 705, 707, 710, 712, 714, 756, 762, 802, 804, 805, 807, 810, 900, 905, 910, 916, 922, 932, 939, 954, 956, 958, 968, 970, 971**

**KISS OF THE SPIDER WOMAN**—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. Screenplay by Leonard Schrader. (Aug. 5, 1985) R. **12, 52, 81, 201, 206, 209, 505, 520, 523, 613, 708, 718, 761, 808, 937, 962**

**KRUSH GROOVE**—(1 hr. 35 min., '85) A musical about a young entrepreneur trying to build his own record company. Starring Blair Underwood, and featuring Sheila E., Run-D.M.C., the Fat Boys, Kurtis Blow, and the New Edition. Screenplay by Ralph Farquhar. Dir. Michael Schultz. R. **30, 68, 88, 101, 106, 201, 204, 206, 220, 302, 315, 320, 405, 508, 525, 534, 600, 606, 612, 613, 627, 633, 702, 707, 756, 803, 811, 814, 904, 940, 956**

★ **MARIE**—(1 hr. 51 min., '85) Solid. Marie Ragghianti (Sissy Spacek), a real-life heroine, took a job at the state house in Tennessee in the early seventies, when Ray Blanton was governor. The sole support of her three young children, she desperately needed work and wanted to believe in the governor (Don Hood), a jowly, florid pol. When Marie is appointed chairman of the state parole board, she begins hearing from detectives, sent by the governor's legal counsel Eddie Sisk (Jeff Daniels), who want her to grant this or that prisoner parole "because the governor wants it." By degrees, she realizes she has landed smack in the middle of a clemency-selling racket. What's best about the movie, which was written by John Briley from Peter Maas's book and directed by Australian Roger Donaldson, is its altogether convincing portrait of the way corruption works. Eddie Sisk is the perfect modern Lucifer—charming, sickeningly friendly, the devil as a frat-house mover. What's missing in the movie is any hint of idiosyncrasy in the heroine, who appears to be simply good by nature. With John Cullum. (Oct. 7, 1985) PG-13. **25, 62, 85, 214, 310, 514, 537, 642, 644, 713, 722, 757, 808, 900, 918, 971**

**MISHIMA: A LIFE IN FOUR CHAPTERS**—(2 hr. 1 min., '85) In Japanese, Eng. subtitles. A sterile and disagreeable folly. Director Paul Schrader has made a dead, formalist biography of the protean Japanese writer, actor, paterfamilias, homosexual, bodybuilder, militarist, and spectacular suicide, Yukio Mishima. Open any novel of Mishima's (at least a dozen have been translated) and you will be struck by the sensuousness of the writing—but Schrader's film is the least sensuous imaginable. Divided into sections that are listed in a "table of contents," the movie has an excruciatingly alien, stop-and-go rhythm. Schrader treats Mishima not as a roaring example of life's bounty—the man was a tiger of energy—but as a mess to be straightened up. His lust for organization winds up diminishing the man he celebrates. Starring Ken Ogata. Leonard Schrader worked with his brother Paul on the script. Music by Philip Glass. (Oct. 7, 1985) R. **56**

**MIXED BLOOD**—(1 hr. 38 min., '84) An offbeat look at a drug war in the Lower East Side incited by an immigrant mother and her teenage gang. With Marilia Pera, Richard Ulacia, Geraldine Smith, and Linda Kerridge. Written and directed by Paul Morrissey. **5**

**MORONS FROM OUTER SPACE**—(1 hr. 30 min., '85) The comic misadventures of four aliens whose spaceship crashes onto a highway near London. Starring Mel Smith and Griff Rhys Jones, who also wrote the screenplay. With James B. Sikking, Dinsdale Landen, Jimmy Nail, Joanne Pearce, and Paul Bown. Dir. Mike Hodges. PG-13. **6**

**ONIMASA**—(2 hr. 22 min., '82) In Japanese, Eng. subtitles. The rise and fall of a Japanese gangster in the years 1918–1940. With Tatsuya Nakadai and Masako Natsume. Screenplay by Koji Takada. Dir. Hideo Gosha. **45**

**PEE-WEE'S BIG ADVENTURE**—(1 hr. 36 min., '85) Comedian Pee-wee Herman sets out on a desperate search for his most prized possession—his bicycle. With Elizabeth Daily, Mark Holton, Diane Salinger, and Judd Omen. Written by Phil Hartman, Paul Reubens, and Michael Varhol. Dir. Tim Burton. PG. **33, 215, 216, 516, 541, 624, 628, 629, 631, 640, 719, 763, 919, 971**

**PLENTY**—(2 hr. 5 min., '85) David Hare's celebrated play has been made into a handsome, entertaining, but ultimately pointless movie by Fred Schepisi. Susan Traherne (Meryl Streep), Hare's spectacularly restless heroine, serves as a courier for the British secret service in occupied France. She is so excited by the danger and glamour of her wartime experience that everything that happens afterwards in England's gray postwar years seems like one long letdown. Edgy and combative, she feels superior to most of the people she works with; she makes scenes, falls apart, and becomes a misery both to herself and to the devoted man (Charles Dance) who marries her. But what does Susan mean when she says, "I want to change everything, and I don't know how"? She never leaves her drawing room except to rampage through a series of jobs for which she is patently unsuited. Someone who goes through life demonstrating her superiority is more a stuck-up prig than a tragic heroine. This is a shallow, snobby film in which theatrical temperament tries, and fails, to do the work of intelligence. Streep has a few stunning scenes, but she can't integrate the different moods of the performance. (How could she? Susan has no core.) The exceptionally strong supporting cast includes Tracey Ullman, Ian McKellen, and memorably, John Gielgud. (Sept. 30, 1985) R. **23, 30, 55, 56, 85, 207, 217, 302, 304, 313, 522, 536, 538, 540, 610, 613, 622, 705, 723, 801, 817, 820, 921, 923, 935, 939, 952, 963, 972**

★ **PRIZZI'S HONOR**—(2 hr. 10 min., '85) A strange and wonderful gangster movie, directed with great gravity and an underlying spirit of mockery by the 78-year-old John Huston. Tucking his lower lip in and raising his eyebrows like semaphores, Jack Nicholson is the stolid enforcer, Charley Partanna, who works for the powerful and dangerous Mafia family, the Prizzis. Charley falls for the gorgeous babe Irene (Kathleen Turner), who turns out to be a hired killer just like him. Lee Richardson and Robert Loggia, as the Prizzi sons, do a straightforward, powerful job of playing heavies, but William Hickey, as Don Corrado Prizzi, the boss of bosses, exudes intellectual enjoyment of evil, a pleasure in criminality for its own sake. In an insolent comic performance, the regal Anjelica Huston, as Maerose, the Prizzi's outcast daughter, schemes to win back Charley, who was once her lover. *Prizzi's Honor* is a send-up of Coppola's masterpiece, *The Godfather,* which regarded criminal activity as a matter scarcely less important than affairs of state. Here, everyone joins in the fun. Written by Richard Condon and Janet Roach, from Condon's 1982 novel. (June 24, 1985) R. **65**

**REMO WILLIAMS: THE ADVENTURE BEGINS . . .**—(1 hr. 54 min., '85) Remo, a tough New York City cop, is recruited for his first top-secret mission with the U.S. government. With Fred Ward, Joel Grey, Wilford Brimley, and George Coe. Written by Christopher Wood, based on "The Destroyer" series of novels by Richard Sapir and Warren Murphy. Dir. Guy Hamilton. PG-13. **13, 33, 53, 67, 87, 100, 104, 106, 110, 112, 113, 200, 202, 206, 212, 220, 300, 304, 309, 310, 315, 316, 318, 322, 402, 500, 506, 513, 519, 525, 528, 531, 534, 541, 603, 609, 612, 613, 625, 633, 646, 702, 703, 710, 713, 724, 764, 765, 803, 806, 811, 815, 904, 905, 915, 919, 940, 952, 964**

**A SENSE OF FREEDOM**—(1 hr. 25 min., '85) The story of a Scottish gangster sentenced to life imprisonment for a brutal murder—a violent, uncontrollable inmate in prison, his life takes a turn for the better in an experimental jail. Based on an autobiographical novel by Jimmy Boyle. With David Hayman. Screenplay by Peter McDougall. Dir. John Mackenzie. **1**

**7 UP**—(40 min., '63) and **28 UP**—(2 hr. 16 min., '84) Reviewed in this issue. **1**

**SHEER MADNESS**—(1 hr. 45 min., '83) In German, Eng. subtitles. A drama about the friendship that develops between two women: One is independent, a professor of women's literature, and the other is a painter, neurotically dependent on her husband. With Hanna Schygulla and Angela Winkler. Written and directed by Margarethe von Trotta. **82**

**SHOAH**—(9 hr. 23 min., '85) In English and several foreign languages, Eng. subtitles. Shown as Part One (4 hr. 33 min., plus intermission) and Part Two (4 hr. 50 min., plus intermission). Reviewed in this issue. **82**

**SILVER BULLET**—(1 hr. 35 min., '85) Stephen King wrote the screenplay, based on his short novel *Cycle of the Werewolf,* of this horror film about werewolves in a small town and the handicapped thirteen-year-old boy who stops them. With Gary Busey, Everett McGill, and Corey Haim. Dir. Daniel Attias. R. **25, 32, 67, 85, 88, 89, 100, 103, 104, 108, 113, 201, 203, 206, 212, 213, 220, 305, 307, 317, 318, 328, 401, 509, 515, 517, 525, 533, 541, 602, 609, 612, 615, 619, 625, 630, 642, 643, 701, 711, 714, 716, 717, 720, 723, 755, 759, 803, 815, 819, 905, 911, 923, 938, 951, 955, 963, 968, 970**

**SWEET DREAMS**—(1 hr. 51 min., '85) An unusually decent biographical picture about the passionate and stormy marriage of Patsy Cline (Jessica Lange), the great country singer, and Charlie Dick (Ed Harris), a charming, charismatic, but rather loutish man whose role in life seems to have been to exhilarate and enrage his brilliant wife. Screenwriter Robert Getchell and director Karel Reisz don't seem much interested in Cline's art—her greatness is presented as a given, something achieved without much struggle. It's the nagging rhythm of the marriage that interests them—the woman's giving everything, the man's screwing up and begging forgiveness, the bouts of anger and sex, distance and closeness. It's almost too central a story, fatally lacking that degree of idiosyncrasy or wildness that would give so domestic a focus any real point. As beautifully as the two talented stars play it, the fourteenth time Charlie Dick heads for the fridge to get a bottle of beer and Patsy starts screaming at him, we begin to blank out. (Oct. 14, 1985) PG-13. **5, 30, 60, 85, 88, 204, 207, 214, 302, 313, 315, 317, 501, 508, 511, 517, 519, 525, 538, 540, 600, 609, 612, 613, 625, 633, 702, 703, 713, 717, 754, 800, 817, 906, 921, 939, 952, 963, 968**

**TWICE IN A LIFETIME**—(1 hr. 57 min., '85) A 50-year-old man, after 30 years of marriage, falls in love with another woman and leads his family into a crisis. With Gene Hackman, Ann-Margret, Ellen Burstyn, Brian Dennehy, Amy Madigan, and Ally Sheedy. Screenplay by Colin Welland, based on his television play, *Kisses at 50.* Dir. Bud Yorkin. R. **61**

★ **WHEN FATHER WAS AWAY ON BUSINESS**—(2 hr. 24 min., '85) In Serbo-Croatian, Eng. subtitles. Marvelous. The young Yugoslav director Emir Kusturica has a talent for earthy comedy without false heartiness; for life spilling over into every corner without indiscipline; for family partings and reunions and squabbles without sentimentality; for poetry without preciousness and lyricism without sunsets. The film is set in the years 1950–52, just after Tito broke with Stalin, a horribly confusing time when too much anti-Stalinism was an indiscretion, too little a disaster. The hero, Mesha (Miki Manojlovic), a philandering minor party official, is sent to a labor camp for two years for a stray remark. As his family carries on, everything is seen through the eyes of his younger son Malik, a round-faced six-year-old who goes on epic sleepwalking jaunts and who manages to interpose himself between mother and father on the one night they spend together in bed during Mesha's punishment. The movie has a tart, rueful, full-bodied savor—European humanism without apology—and a profoundly anti-tragic quality. Winner of the Golden Palm at the 1985 Cannes Film Festival. (Oct. 21, 1985) R. **50**

**A YEAR OF THE QUIET SUN**—(1 hr. 46 min., '84) In Polish, Eng. subtitles. In 1946, in a town once part of Germany and now within Polish borders, an American sergeant stationed as a driver for a war-crimes commission falls in love with a young Polish widow. With Scott Wilson and Maja Komorowska. Dir. Krzysztof Zanussi. PG. **81**

## REVIVALS

**ALPHAVILLE**—(1 hr. 40 min., '65) In French, Eng. subtitles. Strange, jangling science fiction—a private eye leaves Earth for a futuristic society where people are run by a giant computer and emotion is treason. A good but familiar idea, not well enough executed. With Eddie Constantine, Anna Karina, and Akim Tamiroff. Dir. Jean-Luc Godard. **86**

**BLAZING SADDLES**—(1 hr. 33 min., '74) Mel Brooks's very funny takeoff on the Western genre has a few lapses but a lot of laughs, with Cleavon Little as the black sheriff of a town beset by railroad land-grabbers, Gene Wilder as the Waco Kid, Madeline Kahn as Lili Von Shtupp, and a host of others including Harvey Korman and Dom DeLuise. **11**

**BLOW-UP**—(1 hr. 50 min., '66) Borderline Antonioni: not one of the great ones, but not one of his failures. About a photographer who uncovers a murder that may not be a murder, London seen through Italian eyes, and our old friends, illusion and reality. With David Hemmings, Vanessa Redgrave, and Sarah Miles. **11**

**CUTTER'S WAY**—(1 hr. 45 min., '81) Jeff Bridges is a lazily likable Santa Barbara gigolo, and John Heard, with an eye patch and a wooden leg, is his friend, a mean-mouthed Vietnam vet. When Bridges is falsely accused of murder, Heard goads him to take revenge against the wealthy man they both suspect is the killer. Ivan Passer's film is a fascinating and heart-wrenching study of friendship, honor, and a brand of California hip consciousness that has now come to grief in bitterness and paranoia. With Lisa Eichhorn. **86**

**EAST OF EDEN**—(1 hr. 57 min., '55) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris, and Jo Van Fleet. Along with *From Here to Eternity* and *On the Waterfront,* this was probably the most influential melodrama of the fifties. **8**

**FOOTLIGHT PARADE**—(1 hr. 42 min., '33) Don't worry if you arrive late; the great Busby Berkeley numbers are lumped at the end. James Cagney is at his singing-and-dancing greatest. With Ruby Keeler, Dick Powell, and Joan Blondell. Dir. Lloyd Bacon. **83**

**GENTLEMEN PREFER BLONDES**—(1 hr. 31 min., '53) Marilyn Monroe plays eyelash-batting Lorelei Lee, the girl with a calculating machine for a heart. Though it has little of her wit or poignancy, Anita Loos loved this version of her novel about two girlfriends—one out for a rich husband, the other for true love—and the suckers, playboys, and clowns they make short work of. Jane Russell is the friendly one. They deliver the pretty-good songs with spirit and act with the confidence of two tanks. A very enjoyable second-rate movie. Dir. Howard Hawks. **11**

**THE GODFATHER**—(2 hr. 55 min., '72) The greatest American movie since *Citizen Kane*—passionate, vivid, funny, and, at times, very moving. Francis Ford Coppola turned Mario Puzo's novel about the generations of a Mafia family into an epic about the corruption of America, with organized crime as a metaphor for big business. With Marlon Brando, Al Pacino, James Caan, and Diane Keaton. **86**

**THE GODFATHER, PART II**—(3 hr. 20 min., '74) Not as concentrated and powerful as *The Godfather,* but magnificent nonetheless. Francis Ford Coppola takes the Corleone clan backward to its immigrant roots and forward to its involvement in Cuba and Nevada. With Robert De Niro playing the Don as a young man, Al Pacino as the modern head of the family, and Lee Strasberg as a Meyer Lansky–type gangster. **86**

**GOLD DIGGERS OF 1933**—(1 hr. 36 min., '33) This is the one in which Ginger Rogers, wearing a silver dollar and very little else, bouncily sings "We're in the Money." With Dick Powell and Ruby Keeler, Joan Blondell, Busby Berkeley's kaleidoscopic choreography, and the collar-grabbing number "Remember My Forgotten Man." Dir. Mervyn LeRoy. **83**

**HIROSHIMA, MON AMOUR**—(1 hr. 28 min., '59) In French, Eng. subtitles. The first international success of director Alain Resnais stars Emmanuele Riva as a woman with memories of the German Occupation of France and Eiji Okada as a Japanese survivor of Hiroshima. The movie is fancy and borderline pretentious, with some passages of great lyrical intensity. **8**

**IT'S LOVE I'M AFTER**—(1 hr. 30 min., '37) Leslie Howard and Bette Davis have a lot of fun chewing up the scenery in this bitchy comedy about the egotistical co-stars of a Shakespearean troupe. Olivia de Havilland plays the sweet young thing who falls for Howard's Romeo act. Dir. Archie Mayo. **8**

**KADDISH**—(1 hr. 32 min., '85) An extraordinary documentary about journalist Yossi Klein, who grew up in Borough Park believing that the Jews of Brooklyn would be swept away. Klein's father, a Hungarian émigré who escaped the Nazis by hiding in the woods, has so impressed his son with tales of the Holocaust (and perhaps with his guilt at surviving it) that Klein cannot quite live in the present. The movie is a moral and psychological suspense story: Will its hero go mad, become a crackpot, a fanatic? Klein's radiant intelligence controls the point of view, and since he's often inspired, with a fierce intellectual drive that pushes every idea to its extreme, the experience is dizzying, a little scary, but finally exhilarating. Dir. Steve Brand. **812**

**ON THE WATERFRONT**—(1 hr. 48 min., '54) Classic performances by Marlon Brando as a washed-up fighter and Rod Steiger as his brother, a crooked union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Eva Marie Saint. Music by Leonard Bernstein. Dir. Elia Kazan. **969**

**RED DESERT**—(1 hr. 56 min., '64) In Italian, Eng. subtitles. Antonioni's first film in color, a study of a woman suffering from shock after an automobile accident. The use of color to convey thought, meaning, and situations is fascinating, but the movie is slow and tiring nonetheless. With Richard Harris and Monica Vitti. **11**

**TO BE OR NOT TO BE (1983)**—(1 hr. 47 min.) A pleasant but pointless remake of Ernst Lubitsch's 1942 farce about a theater troupe in occupied Warsaw that saves itself and the Polish underground from the Nazis by impersonating SS officers. Mel Brooks and Anne Bancroft, starring together for the first time, take on the roles originally played by Jack Benny and Carole Lombard. Although Bancroft is sexy and demonstrates ample comic style, Brooks shouts his lines in virtually every scene like a vaudeville comedian. Dir. Alan Johnson. **11**

# THEATER LISTINGS

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Performance length is approximate; changes are frequent; phone theater for exact time.

## BROADWAY

### *Previews and Openings*

### *Wednesday, October 23*

**THE NEWS**—Jeff Conaway stars in composer-lyricist Paul Schierhorn's rock musical as the editor of a New York tabloid with sagging circulation; directed by David Rotenberg, choreographed by Wesley Feta. Featured in the cast are Patrick Jude, Cheryl Alexander, Charles Pistone, Lisa Michaelis, and Anthony Crivello. Previews now prior to an 11/7 opening. All preview tickets are $19.50. After opening: Tues. thru Thurs. at 8 p.m., Wed. and Sat. at 2 p.m., $35 to $37.50; Fri. and Sat. at 8 p.m., Sun. at 3 p.m., $37.50 to $39.50. **Helen Hayes Theatre,** 240 West 44th Street (944-9300). 2 hr. 10 min. Major credit cards.

### *Now Playing*

**AS IS**—William Hoffman's touching play about a gay couple's attempts to come to terms with the threat to life posed by the frightening AIDS crisis; directed by Marshall Mason. Featured in the cast are Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, and Lou Liberatore. The acting is remarkable, as are the decor, lighting, and costumes. Mon. thru Sat. at 8 p.m., $25 to $35; Wed. and Sat. at 2 p.m., $20 to $30. **Lyceum Theatre,** 149 West 45th Street (239-6200). 1 hr. 30 min. All major credit cards. **IRLS**

**BIG RIVER**—The Tony Awards–winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Ron Richardson, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 W. 49th St. (246-0220). 2 hr. 35 min. Credit cards.

**BILOXI BLUES**—Bruce Norris is now the star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $20–$37.50; Wed. at 2 p.m., $20–$35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

**BRIGHTON BEACH MEMOIRS**—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Jennifer Blanc, Dick Latessa, Dorothy Holland, Wendy Gazelle, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m., $22 to $32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

**LA CAGE AUX FOLLES**—Van Johnson and Walter Charles star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some balcony seats $10 at each performance. **Palace Theater,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● **IRLS**

**CATS**—The London musical, with a cast of 23 talented American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $30–$45; Wed. at 2 p.m., $25–$40. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

**A CHORUS LINE**—Every generation needs its own backstage legend, and here's a worthy descendant of the great 1933 classic *42nd Street*. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. The film version is coming out soon. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

**DOUBLES**—Keir Dullea, Cliff Gorman, Robert Reed, and Charles Repole are the new stars who are in the process of keeping the ball flying in David Wiltse's cleverly molded and orchestrated play, described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m.; $30 to $35; Wed. at 2, $15 to $30. **Ritz Theatre,** 225 West 48th Street (582-4022). 2 hr. 10 min. All major credit cards.

**42ND STREET**—Millicent Martin, Don Chastain, Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50 to $45; Wed. at 2 p.m.; $20 to $35. **The Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ● **IRLS**

**THE ICEMAN COMETH**—A revival of the Eugene O'Neill play; Jason Robards has the title role and is directed by Jose Quintero (as in the famous revival of 1956). Barnard Hughes co-stars as the owner of the saloon where down-and-outers hang out, and Donald Moffat plays the disillusioned anarchist. Featured in the cast are Leonardo Cimino, Allen Swift, Caroline Aaron, Harris Laskawy, Paul Austin, James Greene, John Christopher Jones, Paul McCrane, Walter Flanagan, and Bill Moor. Tues. thru Thurs. at 7 p.m., Sun. at 3 p.m., $27.50 to $40; Fri. and Sat. at 7 p.m., $32.50 to $45. **Lunt-Fontanne Theatre,** 205 West 46th Street (575-9200). Approx. 4 hr. 45 min. All major credit cards. **IRLS**

**THE MARRIAGE OF FIGARO**—Richard Nelson's translation and adaptation of Beaumarchais's comedy classic which provided the plot for Mozart's opera, directed by Andrei Serban, starring Anthony Heald, Dana Ivey, Mary Elizabeth Mastrantonio, and Christopher Reeve. Also in the cast are Caitlin Clarke, James Cahill, William Duell, Carol Teitel, Louis Zorich. Settings and costumes designed by Beni Montresor; incidental music by Richard Peaslee. Tues. thru Thurs. at 8 p.m., Wed. and Sat. at 2 p.m.; Sun. at 3 p.m., $30; Sat. at 8 p.m. $33. **Circle in the Square Theatre,** Broadway at 51st Street (239-6200). 2 hr. 45 min. All major credit cards. **IRLS**

**THE ODD COUPLE**—Rita Moreno plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two ill-matched friends who share an apartment; directed by Gene Saks; with Mary Louise Wilson, Lewis J. Stadlen, Jenny O'Hara, Kathleen Doyle, Tony Shalhoub, and Marilyn Cooper. Tues. thru Sat. at 8 p.m., $27.50 to $37.50; Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m.; $20 to $30. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

**OH! CALCUTTA!**—Long-running erotic musical comedy satire, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and others; directed by Jacques Levy; choreographed by Margo Sappington. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30–$45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. 10 min. All major credit cards. ● ●

**THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE**—*(A Cozmic Soup Opera)*. Lily Tomlin in a solo theatre piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Tues. at 8 p.m., Wed. at 2 and 8 p.m., Thurs. at 8 p.m., $10 to $27.50; Fri. at 7 and 10 p.m., $17.50 to $32.50; Sat. at 2 p.m., $15 to $30; Sat. at 8 p.m., $20 to $35. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hr. 30 min. **IRLS**

**SINGIN' IN THE RAIN**—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $37.50–$45; Wed. at 2 p.m.; $27.50–$35. **Gershwin Theatre,** 51st Street West of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

**SONG & DANCE**—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Featured in the cast are the dancers Christopher d'Amboise, Gen Horiuchi, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

**TANGO ARGENTINO**—Conceived and directed by Claudio Segovia and Hector Orezzoli, with choreography by Juan Carlos Copes, a dance musical featuring thirty of Argentina's most renowned dancers, singers, and musicians. It was lauded by critics, cheered by audiences, had a sold-out week at City Center, all of which practically guaranteed this Broadway presentation. Tues. thru Thurs. at 8 p.m., $27.50–$37.50; Sun. at 3 and 7:30 p.m., $27.50–$37.50; Fri. and Sat. at 8 p.m., $30–$40; Sat. at 2 p.m., $25–$35. **Mark Hellinger Theatre,** 247 West 51st Street (757-7064). 1 hr. 30 min. All major credit cards.

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## OFF BROADWAY

**ALICE AND FRED**—Dan Ellentuck's play about a tomboy and her close childhood friendship with a beautiful girl. As they mature, the tomboy's attachment to the girl intensifies while the latter seeks the companionship of the opposite sex; directed by Gloria Muzio. Tues. thru Sat. at 8, Sat. and Sun. at 2; $20–$22.50. **Cherry Lane,** 38 Commerce Street (989-2020).

**AUNT DAN AND LEMON**—Wallace Shawn's play about the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark; starring Linda Hunt and Kathryn Pogson. Tues.–Sat. at 8, Sat. & Sun. at 3; $20–$25. This is part of the on-going exchange between the New York Shakespeare Festival and London's Royal Court Theatre. Public/Martinson Hall, 425 Lafayette St. (598-7150).

**BROOME STREET, AMERICA**—The Yiddish-language premiere of Sylvia Regan's saga, with music, of a Jewish immigrant family on the lower East Side during the first two decades of the century; adapted and translated by Miriam Kressyn. Sat. at 8:30 p.m. and Sun. at 2 and 5:30 p.m.; $10 to $14; 10/26 thru April, 1986. **Folksbiene Playhouse,** 123 East 55th Street (755-2231).

**A COUPLE OF BLAGUARDS**—Frank and Malachy McCourt's hilarious story of two brothers and their tortuous journey from abject poverty in Ireland to the relative riches of the New World; written, directed, and starred in by the authors. Thurs. and Fri. at 8 p.m., Sat. at 6 and 9 p.m., Sun. at 3 and 7 p.m.; thru 11/3; $10 to $12. **Irish Arts Center Theatre,** 553 West 51st Street (757-3318).

**CURSE OF THE STARVING CLASS**—Margo Martindale and Eddie Jones star in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun at 3 and 7:30 p.m.; $22 to $26. **The 890 Theater,** Broadway at 19th Street (533-8834).

**DAMES AT SEA**—Revival of the 1968 hit that spoofed the early '30s Hollywood musicals, starting with a sweet kid from middle America who takes a bus to Broadway with a heart full of hopes; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues. thru Fri. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $20 to $30. **Lamb's Theatre,** 130 West 44th Street (997-1780).

**THE FANTASTICKS**—A musical fable in its 26th year which has spawned in its time plenty of talent for off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $20–$24. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

**THE FOREIGNER**—Jack Gilpin is the latest star of Larry Shue's play about a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tues.–Fri. at 8 Sun. at 3 and 7; Sat. at 7 and 10; $21–$24.50. **Astor Place Theatre,** 434 Lafayette St. (254-4370).

**THE GOLDEN WINDOWS**—Brooklyn Acadamy of Music See "*Next Wave,*" under Dance.

**I'M NOT RAPPAPORT**—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy set in and around Central Park, focusing on the life affirming relationship between two youthful old timers; directed by Dan Sullivan. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m. $26.50–$30; thru 11/10 (then this highly successfu show moves to Broadway and gives its first performance at the Booth Theatre 11/19). **American Place Theater,** 111 West 46th Street (869-4731).

**LITTLE SHOP OF HORRORS**—Based on Roger Corman' 1960 cult film classic, this funny play, now in it fourth year, is set in a Skid Row flower shop run by botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically b Lynn Hippen, vocally by Ron Taylor; others in th cast: Annie Golden, Andrew Newman, Fyvush Finke Suzanne Douglas, Louise Robinson. Tues.–Fri. at 8 Sat. at 7 & 10, Sun. at 2 & 5, $27.50–$35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

**LONG TIME SINCE YESTERDAY**—P. J. Gibson's dram concerns the lives of six upper-middle-class black college friends at a reunion eighteen years after graduation; staged and directed by Bette Howard. Wit Denise Nicholas, Emily Yancy, Starlette DuPois Rhetta Hughes, Thelma Louise Carter, and Lorett Devine. Thurs.–Sun. at 7:30, Sat. and Sun. at 3 p.m

$8. **New Federal Theatre** at the Henry Street Settlement, 466 Grand Street (598-0400).

**MAMMA I WANT TO SING**—Desiree Coleman and Doris Troy in a gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer. Thurs. at 8 p.m. (all seats for this perf. $10); Fri. at 8, Sat. at 11 a.m., 2, 5 and 8 p.m.; Sun. at 2 and 5 p.m.; $15 to $20. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

**A MAP OF THE WORLD**—The New York Shakespeare Festival's latest drama is written and directed by David (*Plenty*) Hare, and tells of conflicts occurring during a UNESCO conference on poverty in 1976 Bombay. This is a genuinely arresting play of ideas and social awareness, and there are amusing observations on any number of subjects. It entertains almost as much as it instructs. Elizabeth McGovern, Zeljko Ivanek, Roshan Seth, and Alfre Woodard star with a cast of 28. Tues. thru Sun. at 8, Sat. and Sun. at 3; $20 and $25. **Public Theatre,** 425 Lafayette St. (598-7150). **IRLS**

**A MATCH MADE IN HEAVEN**—Monica Tesler, Leon Liebgold, and David Montefiore in a Yiddish musical comedy of errors in a turn-of-the-century Jewish shtetl; with English subtitles; directed by Yankele Alperin (who also performs). Book and music by Jack Rechtzeit. There's a dancing and singing ensemble as well as a Klezmer orchestra. Wed. at 8, Sat. at 8:30, Sun. at 5:30; mats, Wed., Thurs., &Sun. at 2; $12.50 to $22.50; from 10/23 thru 12/19. **Town Hall Theatre,** 123 West 43rd Street (921-9442).

**MAYOR**—Lenny Wolpe has the title role in a musical based on the book by Mayor Edward I. Koch, with music and lyrics by Charles Strouse, book by Warren Leight; directed by Jeffrey Moss. Mon. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $25 to $30. **Top of the Gate,** 160 Bleecker Street (475-5120). From 10/23, at **Latin Quarter,** 200 West 48 St. (586-3905).

**THE NORMAL HEART**—Larry Kramer's timely play spans the period from 1981-84 during which years the incidence of AIDS in this country had escalated to epidemic proportions; directed by Michael Lindsay-Hogg. Featured in the cast are Joel Grey, Donald Berman, Richard Zimon, Tom Mardirosian, with Philip Richard Allen, Concetta Tomei, William DeAcutis, and Robert Dorfman. Tues. thru Sun. at 8 p.m., Sat. and Sun at 3 p.m.; $18 and $20. **Public/Anspacher,** 425 Lafayette (598-7150). **IRLS**

**NOT ABOUT HEROES**—Edward Herrmann and Dylan Baker costar in Stephen MacDonald's drama about the passionate friendship of two British poets, Siegfried Sassoon and Wilfred Owen in World War I; directed by Dianne Wiest. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $21 to $25. **Lucille Lortel Theatre,** 121 Christopher Street (924-8782).

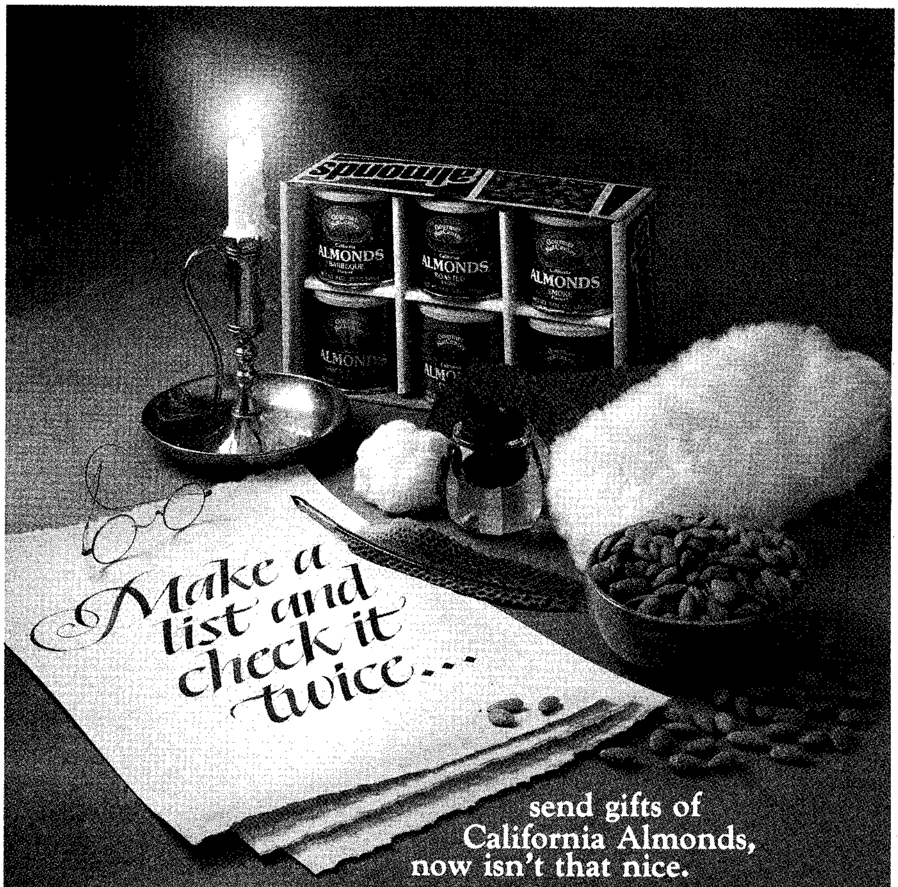
**NUNSENSE**—Musical revolving around five nuns from a leper colony, now in Hoboken, who are attempting to raise money to bury several of the sisters poisoned unknowingly by their cook; directed and written by Dan Goggin. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $15; thru 11/10. Call theatre for details. **Baldwin Theater,** 160 West 74th Street (799-8190).

**ORPHANS**—Lyle Kessler's story of two brothers and the stranger who enters their home and subtly takes over their lives; inventively and energetically directed by Gary Sinise. Featured in the cast are Kevin Anderson, Terry Kinney, John Mahoney; and there is no better ensemble acting anywhere. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20–$24. **Westside Arts,** 407 W. 43rd St. (541-8394).

**PENN & TELLER**—This pair of talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Tues. thru Fri. at 8 p.m., Sat. at 3, 7 and 10 p.m.; Sun. at 3 p.m.; $20 and $24. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

**SEASCAPE WITH SHARKS AND DANCER**—Susan Greenhill and Adrian Sparks star in Don Nigro's comedy, set in the Maine seaside cabin of a reclusive novelist who has just fished a girl out of the drink. Wed. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 3 p.m.; $13–$15. **Hudson Guild,** 441 W. 26th (760-9810).

**SHORT CHANGE**—Geoffrey Gordon's comedy takes place in an off-campus flat shared by four people (three guys and a girl); directed by Joshua Astrachan; with Raphael Sbarge, David Breitbarth, Lea Floden, Jeffrey Marcus. Wed.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22. **Samuel Beckett,** 412 W. 42nd (594-2826).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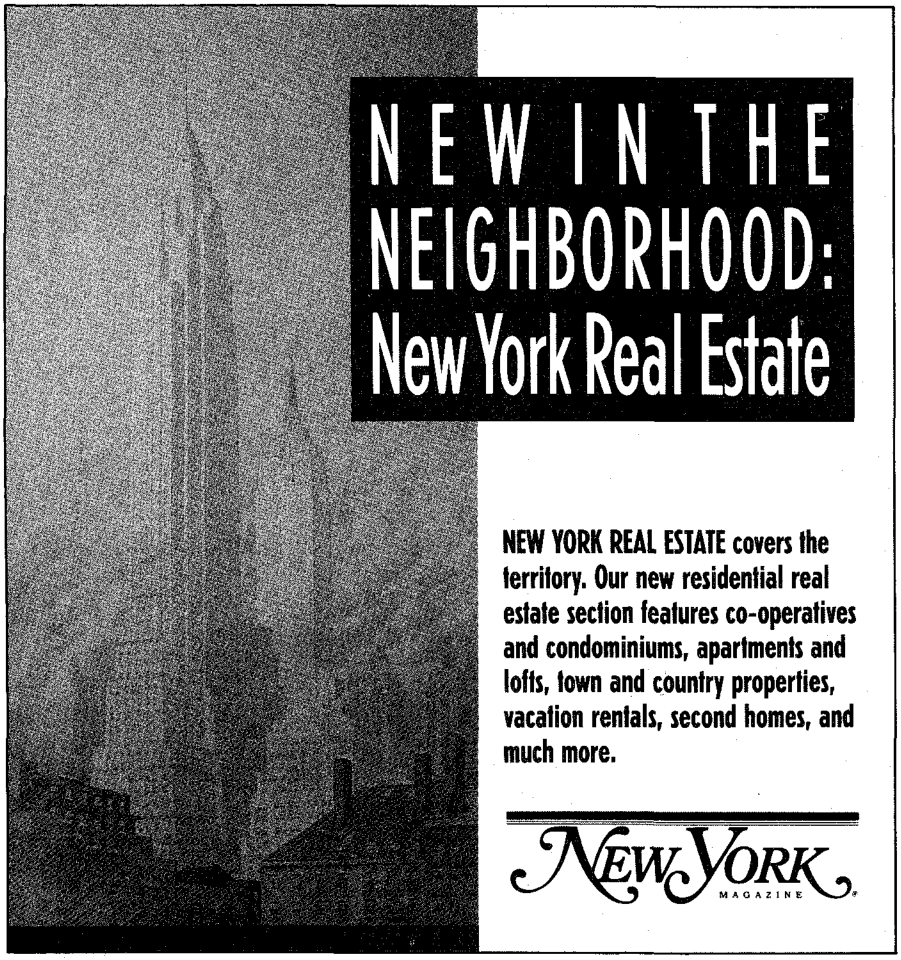

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**SKIN**—Written and directeed by Robert Perring, play examines a famous underground filmmaker from the sixties. Thurs.–Sat. at 7:30, Sun. at 4. thru 11/10; $8. **18th St. Playhouse,** 145 W. 18th St. (695-2484).

**TATTERDEMALION**—Jack Sevier stars in a musical with book, music and lyrics by Judd Woldin, directed by Eric Krebs. It's based on Israel Zangwill's novella , set in 1790 London, and is about 'schnorring', the art of getting something for nothing. Tues. thru Sat. at 8 p.m., Wed. & Sat. at at 2 p.m., Sun. at 3 p.m.; $22.50 to $30. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321).

**VAMPIRE LESBIANS OF SODOM**—Charles Busch's play, with *Sleeping Beauty* or *Coma*; directed by Kenneth Elliott. Featured in the cast are the author, the director, Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, Meghan Robinson. Tues.–Thurs. at 8, Fri. & Sat. at 8, Sun. at 3 & 7; $17.50–$20. **Provincetown Theatre,** 133 Macdougal (477-5048).

**THE WALTZ OF THE TOREADORS**—Tammy Grimes, Lee Richardson, Alvin Epstein, and Carole Shelley in a revival of Jean Anouilh's play, directed by Richard Ramos. It concerns the efforts of a retired general to maintain his reputation as a dashing lover and soldier. Tues.–Sat. at 8, Wed., Sat., & Sun. at 2; $18–$27; thru 11/10. **Roundabout,** 100 E. 17th St. (420-1883).

**WHAT'S A NICE COUNTRY LIKE YOU . . . DOING IN A STATE LIKE THIS?**—Topical musical revue, by Ira Gasman and Cary Hoffman, directed by Suzanne Hoffman, that spoofs the politics and social concerns of America today. Featured in the cast are Missy Baldino. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $15 and $17.50. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

**THE WINTER'S TALE**—Shakespeare's rarely performed play, one of his last works, deals with romance, jealousy, banishment, and reconciliation; directed by Andy Wolk. 10/24 thru 11/10; $9. Call theatre for specifics. **Symphony Space Theatre,** Broadway and West 95th Street (864-5400).

**YOURS, ANNE**—The diary of Anne Frank, set to music by Michael Cohen, with libretto by Enid Futterman; directed by Arthur Masella. Trini Alvarado stars with Ann Talman, Dana Zeller Alexis, David Cady, Betty Aberlin, Merwin Goldsmith, George Guidall, Hal Robinson. Tues.–Sat. at 8, Wed. at 2:30, Sat. & Sun. at 3; $35. **Playhouse 91,** 316 E. 91st (831-2000).

## THEATER COMPANIES

**AMERICAN JEWISH THEATRE**—*Greenfields*, Peretz Hirshbein's 1923 pastoral romance of Jews in the farms and the fields, translated by Joseph Landis, and directed by Stanley Brechner. Featured in the cast are Barbara Siege, Michael Cerveris, Norman Golden, Rebecca Ellens, Robin Morse, Matt de Ganon. Tues.–Thurs., Sat. at 8, Sun. at 2 & 7; $18.50; thru 11/10. **92nd Street Y,** 1395 Lexington Avenue (831-8603).

**AMERICAN SHAKESPEARE REPERTORY**—In rolling repertory thru 11/24 (phone for dates of individual plays): Shakespeare's *Macbeth* and *Julius Caesar*; Gogol's *The Inspector;* Sophocles' *Antigone;* Christophe Marlowe's *Dido, Queen of Carthage;* Ben Jonson's *Th Alchemist.* Thurs. at 8, Sun. at 3, $8; Fri. and Sat. at p.m.; $10. **Theatre 22,** 54 W. 22nd St. (279-9321)

**BILLIE HOLIDAY THEATRE**—John Redwood's *Mar VIII:xxxvi*, with an interracial cast, involves a premeditated racist act and a six-year secret which wreck havoc on reputations; directed by Lillie Redwood Thurs. thru Sat. at 8 p.m., Sat. at 3 p.m., Sun. at 4 p.m $6 to $10; thru 12/22. **Billie Holiday Theatre** 1368 Fulton Street, Brooklyn (718/636-0918).

**CHICAGO CITY LIMITS**—*Choice Cuts*, favorites from th past and some new topics, plus audience participation Wed. & Thurs. at 8:30, Fri. & Sat. at 8:30 & 11 $10–$12.50. **Theater,** 351 E.74th Street (772-8707)

**CIRCLE REPERTORY THEATRE**—Lanford Wilson's *Talle & Son*, last of the *Talley Trilogy*, recounts events in th household on 7/4, the same night as the events of *Tal ley's Folly* are happening; directed by Marshall Mason With Farley Granger, Joyce Reehling Christophe Julie Bargeron. Tues. thru Fri. at 8 p.m., Sat. at 2 an 8 p.m., Sun. at 3 and 7:30 p.m.; $22.50 to $25. Rotate with Paul Osborn's *Tomorrow's Monday*, about a ma returning to his family in the Midwest, bringing alon his sophisticated New York wife; directed by Ken Paul. Phone for schedule. **Circle Repertor Theatre,** 99 Seventh Avenue South (924-7100).

**CITY STAGE COMPANY**—Henrik Ibsen's *Brand* opens th new season. It's about an uncompromising pasto played by Robert Stattel, with Erika Peterson in th role of his wife. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $18; from 10/24. **CSC Repertory**, 136 East 13th Street (677-4210).

**DOUBLE IMAGE REPERTORY**—John Patrick Shanley's *Savage in Limbo*, directed by Mark Linn-Baker, is set in a Bronx bar on a hot night with a young girl looking for action. George F. Walker's *Filthy Rich*, directed by Max D. Mayer, is a gangster/gun moll/private eye opus. In repertory Tues. thru Sat. at 8 p.m., Sat. & Sun at 3 p.m.; $12; thru 11/24. Phone for details. **Double Image Theatre,** 304 West 47th Street (247-5361).

**ECCENTRIC CIRCLES THEATRE**—Judy Montague's *Dance of the Mayfly* tells of a young man, abandoned at four months of age by his mother, who returns to the town of his birth; directed by Paula Kay Pierce. Featured in the cast are Michael Kuhn and Rosemary Hopkins, with Doug Barron, Hal Blankenship, Kathi Gati, and Marie O'Donnell. Sun. thru Wed. at 7:30 p.m.; $8; thru 11/13. **18th Street Playhouse**, 145 West 18th Street (564-3798).

**FIRST AMENDMENT**—Audience-suggestion improvisations and revues. Fri. and Sat. at 8:30 and 10:30 p.m.; $10. **First Amendment,** 2 Bond St. (473-1472).

**FOURTH WALL**—*From Left Field*, a political musical comedy by John Amato; Fri. & Sat. at 7:30. *It Only Hurts When I Vote!* political theatre; Thurs. at 7:30, Sun. at 8. **Fourth Wall Theatre**, 79 East 4th Street (254-5060).

**ITALY ON STAGE**—Teatro Stabile of Catania: Tony Cucchiara's *Pipino Il Breve*, a musical based on Sicilian traditions; 10/25, 26 at 8 p.m. Compagnia Barra: *Peppe E Barra*, by P. Barra and L. Lambertini, a musical spectacle from Naples; 10/28, 29 at 8 p.m. **Vivian Beaumont Theater**, Lincoln Center (688-6070).

**JEAN COCTEAU REPERTORY**—Craig Smith has the title role in Edvard Radzinsky's *Lunin: Theatre of Death*, translated by Alma Law, directed by Eve Adamson. It's about man's quest to conquer isolation when in political prison. With Harris Berlinsky, Elise Stone, Craig Cook, Michael Stay, John Schmerling, and Coral Potter. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $12; thru 11/7. Luigi Pirandello's *Six Characters in Search of an Author* tells of a classic conflict between illusion and reality. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $12; thru 11/22. **Bowerie Lane Theatre,** 330 Bowery (677-0060).

**JEWISH REPERTORY THEATRE**—*The Special,* with music by Galt MacDermot; book and lyrics are by Mike Gutwillig. Story deals with two French-Canadian families, a love affair, and a political crisis; directed by Ran Avni. Tues., Wed., and Thurs. at 8 p.m., Sat. at 8:30 p.m., Sun. at 2 and 7 p.m.; $14 weeknights; $17 weekends. **Jewish Repertory Theatre**, 344 East 14th Street (279-4200).

**MANHATTAN PUNCH LINE**—Gil Schwartz's *Love As We Know It*, a mordant look at sex and love in the big city. Featured in the cast are John McGinley, Polly Draper, Karen Ludwig, Michael Countryman, and Marek Johnson. Wed. thru Sat. at 8, Sun. at 3; $8; 10/24–11/23. INTAR, 420 W. 42nd (279-4200).

**MANHATTAN REPERTORY**—Thomas Walmsley's *Something Red* tells of four people locked in a struggle for love and survival; directed by Richard Schiff; with Agatha Balek, Steve Rapella, Lisa Mozer, and David Bottrell. Wed. thru Sat. at 8 p.m.; thru 10/26. **Westbeth Theatre,** 151 Bank Street (316-2119).

**MEDICINE SHOW**—In the fifth of its revival cycle of Cole Porter's musicals, the company offers a production of his *Panama Hattie*, book by Herbert Fields, directed by Barbara Vann. Thurs. thru Sat. at 8 p.m. Sun. at 3 p.m.; $6 to $12; thru 11/3. **Medicine Show Theatre,** 6 West 18th Street (255-4991).

**MERIDIAN GAY THEATRE**—Eric Gutierres and Steve Satta star in a revival of Sidney Morris's *If This Isn't Love!,* which tells of a pair who become and remain lovers for over twenty years, with scenes taking place during each decade of their relationship; directed by the author. Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $10. **Shandol**, 137 West 22nd Street (279-4200).

**NEGRO ENSEMBLE COMPANY**—Samm-Art Williams's *Eyes of the American* opens the company's 19th season. Directed by Walter Dallas, play deals with politics, corruption, and deceit on a Caribbean island. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8:30 p.m., Sun. at 2:30 and 7 p.m.; $15 to $20. **Theatre Four**, 424 West 55th Street (246-8545).

**NONE OF THE ABOVE REP**—Robert Liebowitz's *'bye* deals with a Brooklyn family in the middle of a hectic move to California; directed by Allen Rickman. Tues. thru Sat. at 8 p.m.; $8; thru 10/26. **Sargent Theater,** 314 West 54th Street, fourth floor (666-8417).

**PAN ASIAN REPERTORY THEATRE**—Henry Yuk stars in *Once Is Never Enough* (by R. Shiomi, M. Hayashi, and L. Nishikawa) as the tough San Francisco detective, Sam, on his way to crack another case, this one involving the drug underworld and unsavory real estate developers; directed by Raul Aranas. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m.; also special Wed. mat .at 2 on 10/30; $10 to $15; thru 11/2. **Playhouse 46,** 423 West 46th Street (245-2660).

**PRESENT COMPANY**—Revival of S. J. Perlman's comedy, *The Beauty Part*, a 50s romp from Park Avenue and Greenwich Village to tinseltown; directed by Philip Jostrum. Thurs. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $8; 10/31 thru 11/24. **Sargent Theatre**, 314 W. 54th St. (279-4200).

**REPERTORIO ESPANOL**—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion*, a homage to the best, most popular 19th and 20th century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family in New York, and *Colon, Cristobal: El Genoves Alucinado,* Jose Ignacio Cabrujas's comedy. Thru October. $10 for plays and $15 for musicals. Spanish language throughout. Call theater for details. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

**RIDICULOUS THEATRICAL COMPANY**—Charles Ludlam's *The Mystery of Irma Vep,* a penny-dreadful starring Charles Ludlam and Everett Quinton; Fri. thru Sun. at 8 p.m. Also Ludlam's play *Salammbo (An Erotic Tragedy),* freely adapted from the Flaubert novel and starring Charles Ludlam in the title role; Tues. thru Thurs. at 8 p.m.; both run thru October; $20. **Theatre**, One Sheridan Square (691-2271).

**ROYAL COURT REPERTORY**—Charles Dumas's *I'll Huff and I'll Puff*, directed by Meleesa Wyatt; Mon.–Wed. at 8; $8. Vernon Morris's *Dracula Lord of Evil*, directed by Phyllis Craig. Thurs.–Sat. at 8, Sun. at 3; $8. **Theatre**, 301 W. 55th (997-9582).

**YORK THEATRE COMPANY**—Revival of *On the Twentieth Century,* a musical by Betty Comden, Adolph Green, and Cy Coleman, which takes place in the 30s, mostly on a train from Chicago to New York; directed by Dennis Rosa. Fri.–Sun. at 8, Sat. & Sun. at 3; $8; 10/25–11/17. **Theatre**, 2 E. 90th (534-5366).

**WESTSIDE REPERTORY**—Georges Feydeau's *Baby, Take Your Medicine*; directed by Andres Castro. Fri. thru Sun. at 8 p.m., Sun. at 3 p.m.; $7; thru 1/5/86. **West Side Rep**, 252 West 81st Street (666-3521).

## OFF-OFF BROADWAY

**Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.**

**THE AFFAIR**—Judith Present's comedy about a foursome who meet at a bar-mitzvah at the Twin Cantor Caterers, presented together with Present's *Bubbe Adelstein*, which tells what happens when this same group gets together for a funeral after the bar-mitzvah; both directed by Janet Sarno. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 11/3. **American Renaissance Theatre,** 112 Charlton Street (929-4718).

**AMERICAN GOTHICS**—Four short plays by Don Kvares about everyday people in bizarre situations: *A Piece of the Fog,* with L. R. Hults, Christopher Jennings, Marta Lewin; *Modern Statuary,* with Patty Gliniewiz, Al Sperduto, Billy Morrissette; *Filling the Hole,* with Mimi Sherwin, Leah Solo, Jay Reed; and *Strangulation*, with Carol Billings, Mick Muldoon, Marta Rose.Thurs. thru Sun. at 8 p.m.; $6. **Beckmann Theatre,** 314 West 54th Street (568-9658).

**BINGO**—Ossie Davis (who is the director) and Hy Gilbert have co-authored a play based on William Brashler's novel about an underdog team in the Negro baseball leagues of the late twenties; score by George Fischoff and Gilbert.Thurs.–Sat. at 7:30, Sun. at 3; $8; thru 11/17. **Amas Repertory**, 1 E. 104th Street, 3rd floor (369-8000).

**CRAZY ARNOLD**—Alexander Marshall's comedy about a young TV comedy writer and his pursuit of love and success. Thurs.–Sat. at 8, Sun. at 3; $6; thru 11/3. **Apple Corps Theatre,** 336 W. 20th (279-4200).

**CRIMES OF THE HEART**—Revival of Beth Henley's comedy about loss, love, and renewal; directed by Steven Keim. Featured in the cast are Ann Pasquale, Janelle Keane, Nancy Eubanks, Gene Borio, Loren Bass, and Mary Aufman. Fri. & Sat. at 8, Sun. at 7; thru 10/27. **Vital Arts**, 78 Fifth Avenue (675-1136).

**DOUBLE BILL**—Tennessee Williams's short plays: 27

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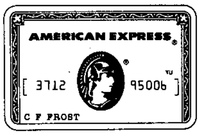

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*Wagonloads of Cotton*, with Cherie Bennett, David Gold, Richard McWilliams; and *Talk To Me Like the Rain*, with Frank Stoeger and Tracy Ellis; both directed by Gene Frankel. 10/25 and 26 at 7:30 & 10:30, mat. 10/27 at 3; $9. **Frankel Theatre**, 36 W. 62nd St. (581-2775).

**DOUBLE BILL**—Douglas Mendini's *Timmy Kills Lassie on Christmas Day*, and Fred Fondren's *Wimwobble*, both directed by Fred Fondren. Thurs. thru Sat. at 8 p.m.; $5; thru 11/16. **Prometheus Theatre,** 239 East 5th Street (477-8689).

**DOUBLE DANGER**—Edward Weiss's *Is Danger Finished?* (10/23, 28–30 at 8 p.m.), a comedy/fatale with a large cast of characters; directed by the author, who also plays the title role; $6. **Nameless Theater,** 125 West 22nd Street (460-8204).

**DROP DEAD**—Theatrical satire by Billy Van Zandt (who also directs) and Jane Milmore. Wed. thru Sat. at 8 p.m., Sun at 3 p.m. $10; 11/6 thru 24. **No Smoking Playhouse,** 354 West 45th Street (279-4200).

**GODSPELL**—Revival of the John-Michael Tebelak/Stephen Schwartz musical; directed by James R. Shaffer; with David Morgan playing Jesus. 11/1-3, 8-10 at 8 p.m. Mats. 10/26, 11/2, 10 at 2:30. **The Ark Theatre,** 277 Park Avenue South (475-1216).

**GOBLIN MARKET**—Terri Klausner and Ann Morrison star in a musical by Polly Penn and Peggy Harmon, based on the 19th century poem by Christina Rossetti; directed by Andre Ernotte. Wed.-Sat. at 8, Sun. at 3; $8. **Vineyard,** 309 E. 26th (683-0696).

**I, WALT WHITMAN**—One-man show starring Daniel Barshay as the Good Gray Poet. Thurs. thru Sun. at 8 p.m.; $4; 11/7 thru 24. **Theater for the New City,** 162 Second Avenue (254-1109).

**LEGS**—Musical satire about three girls who become stars in New York and what happens when they migrate to Beverly Hills; directed by Stephen Zuckerman; book and lyrics by Robert Satuloff, music by Mel Marvin. Nightly except Mondays at 8 p.m.; thru 10/25; $10. **Musical Theatre Works,** 133 Second Avenue (677-0040).

**MACBETT**—Eugene Ionsco's dark parody of the Shakespeare tragedy; directed by David McNitt; with a cast of thirteen. Fri. thru Sun. at 8 p.m.; Sat. at 3 p.m., Sun. at 5 p.m.; thru 11/10; $8. **All Souls Players,** 1157 Lexington Avenue (535-3356).

**THE PURSUIT OF HAPPINESS**—James Pashalides wrote and directed this comedy exploring the problem of today's ever-changing mores. Featured in the cast are Barbara Wise, Dan Barto, Jerry Vermilye, Lila Gaynes, Maria Pechukas, Frank Lowe, and Randy Leonhard. Thurs. thru Sat. at 8 p.m.; $3; 10/24 thru 26. **Good Shepherd-Faith Presbyterian Church,** 152 West 66th Street (877-0118).

**PUSHING THE D TRAIN BACK TO BROOKLYN**—Martha Greenhouse and Marcy Kaplan star in Leah K. Friedman's tale of an artist's visit to her birthplace during a period of mourning; directed by Bryna Wortman. Thurs. thru Sun. at 8 p.m. $4; thru 10/27. **Theatre for the New City,** 162 Second Avenue (254-1109).

**A TOUCHING AFFAIR**—Jane Rosenberg's play about a Vermont family troubled when rival sons fall in love with the same woman; directed by Anita Gonzales. Thurs. thru Sat. at 8, Sun. at 2; $7; thru 10/27. **A.W.E. Space,** 870 Sixth Avenue (213-0231).

**THE TROLL PALACE**—British murder mystery by John Martin and Dudley Stone, directed by Diane Miner about the sale of a family estate to an Arab couple. Thurs. & Fri. at 8, Sat. at 6:30 & 10, Sun.at 3; $8; thru 11/3. **Riverwest,** 155 Bank St. (243-0259).

**TULIPA**—M. Reguera Saumell's Cuban comedy about a traveling circus and an ecdysiast struggling for dignity and respect; directed by Victor Acosta; (in Spanish) Fri. & Sat. at 8, Sun. at 6; $8; thru 11/10. **Latin American Theatre,** 175 E. 104th Street (246-7478)

**TWO IN A ROOM**—Lee Hunkins's *Sequestered*, which involves two jurors locked in a hotel room during a trial and *The Best of Strangers*, about two patients in a hospital room. Henry Miller directs both. Featured in the casts are Arthur French, Hope Clark, Sheila Linnette Janne Peters, and Helena DeCrespo. Wed. thru Sat. a 8 p.m., Sun. at 3 p.m.; $8. **American Folk Theatre** 241 West 55th Street (662-2300).

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**KEY TO ABBREVIATIONS**

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| B | **Breakfast** |
| Br | **Brunch** |
| L | **Lunch** |
| D | **Dinner** |
| S | **Supper** |
| (I) | **Inexpensive—Mostly $15 and under*** |
| (M) | **Moderate—Mostly $15-$35** |
| (E) | **Expensive—Mostly $35 and over*** |
| AE | **American Express** |
| CB | **Carte Blanche** |
| DC | **Diners Club** |
| MC | **MasterCard** |
| V | **Visa** |
| Formal: | **Jacket and tie** |
| Dress opt: | **Jacket** |
| Casual: | **Come as you are** |

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

## MANHATTAN

### *Lower New York*

**ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts.,** 349-5566. Casual. Northern Italian. Spcls: bocconcini alsalto, striped bass with white wine, penne lentini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–midnight. Available for private parties. Closed Sun. **(M)** **AE, DC.**

**AMAZONAS—492 Broome St.,** 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

**AMERICAN HARVEST—3 World Trade Center, in the Vista International,** 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**ANGELO—146 Mulberry St.,** 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

**BON TEMPS ROULER—59 Reade St., at Broadway,** 513-1333. Casual. Cajun/Creole. Spcls: grilled redfish with love sauce, barbecued shrimp, voodoo stew. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE.**

**THE COHO—11 Fulton St.,** 608-0507. Dress opt. American/seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.–Sat. 11:30–5. D Mon.–Fri. 5–11, Sat. to midnight, Sun. 11:30 a.m.–11 p.m. Private parties for 30–100. Ent. nightly from 6. **(M)** **AE, CB, DC, MC, V.**

**DELMONICO'S—56 Beaver St., at South William St.,** 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15–10. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

**DOMANI—127A Mulberry St., at Hester St.,** 431-4081. Casual Neapolitan. Spcls: manicotti Domani, veal chop alla Domani, crostaccio. Res. sug. L Sun.–Thurs. 11:45 a.m.–11:45 p.m., Fri.–Sat. to 12:45. Ent. Fri. & Sat til 4 a.m. Private parties for 60. **(M)** **AE, CB, DC.**

**EL CORTIJO—128 W. Houston St.,** 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

**FERRARA'S CAFE—195 Grand St.,** 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.–midnight. **(I)** **No credit cards.**

**FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts.,** 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.–Fri. 8–10. L & D Mon.–Fri. 11:45–9. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

**GANN—171 Spring St., bet. Thompson & W. Broadway,** 966-0963. Casual. French/Japanese. Spcls: warm duck salad, Japanese tuna steak with tarragon lemon butter sauce, veal sweetbreads with chanterelle port sauce. Res. sug. L Tues.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D daily 5:30–11:30. **(M)** **AE, MC, V.**

**GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts.,** 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.–Sat. 6–11, Sun. 2–10. Closed Mon. **(M-E)** **AE.**

**GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts.,** 925-2415. Casual. American/classic. Spcls: salmon sausage with cucumber, tomatoes, and herb sauce; scallop ravioli with leek and fennel in a tomato butter sauce, salmon fillet with three caviars in a lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–4. Ent. Private parking. **(M)** **AE, CB, DC, MC, V.**

**GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International,** 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

**GROTTA AZZURRA—387 Broome St.,** 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

**HARLEQUIN—569 Hudson St., at W. Eleventh St.,** 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse Catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

**IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts.,** 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

**LO SCAMBIO—55 Liberty St., at Nassau St.,** 406-2900. Casual. Italian-Continental. Spcls: veal chop frescati, red snapper marechiare, lobster fra diablo. Res. sug. L & D Mon.–Fri. 11:45–9:30. Private parties for 160. Pianist Tues.–Fri. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

**THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse,** 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

**NEW DEAL—152 Spring St.,** 431-3663. Casual. California/French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb. Res. sug. L Tues.–Fri. 11–4. Br Sat.–Sun. 11–4. D Tues.–Sun. 5–midnight. Private parties for 100. Ent. Wed–Sat. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

**OCEAN CLUB—107 Reade St.,** 513-0610. Casual. Continental/Seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal a la creme. Res. sug. L Mon.–Fri. 11:30-4. D Mon.–Thurs. 4–11:30, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**OMEN—113 Thompson St.,** 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

**RACHEL'S—25 Hudson St., at Duane Park,** 334-8155. Casual. American/Continental. Spcls: babyback ribs, fresh fish daily. Res.sug. L Mon.–Fri. 11–3. Buffet Br Sun. 11:30–3:30. D daily 5–11. D & dancing Fri.–Sat. 8–midnight. Private parties. Ent. **(M)** **AE, MC, V.**

**S.O.B.'S—204 Varick St., at Houston St.,** 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

**SOUEN—210 Sixth Ave., at Prince St.,** 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.,** 787-1110. **(I)** **AE.**

**S.P.Q.R.—133 Mulberry St.,** 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

**TENNESSEE MOUNTAIN—143 Spring St., at Wooster St.,** 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

**WINDOWS ON THE WORLD—One World Trade Center,** 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E)**. **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

**YANKEE CLIPPER—170 John St., bet. South & Front Sts.,** 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

### *Greenwich Village*

**BIANCHI & MARGHERITA—186 W. 4th St.,** 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D.

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**CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St.,** 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

**CAFE ESPANOL—172 Bleecker St.,** 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. Free parking. **(I)** **AE, DC, MC, V.**

**CARAMBA II—684 Broadway, at Third St.,** 420-9817. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

**THE COACH HOUSE—110 Waverly Pl.,** 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

**COVENT GARDEN—133 W. 13th St.,** 675-0020. Casual. Continental. Spcls: roast duckling with apricot sauce, chicken Savoy, broiled veal chop, bouillabaisse. Res. sug. L Tues.–Fri. noon–3. D Sun.–Mon. 5–11, Tues.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. noon–3:30. Parties for 10–150. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

**DURANGO—105 E. 9th St.,** 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

**EL CHARRO—4 Charles St., bet. 10th & 11th Sts.,** 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** **AE, DC, MC, V.**

**EL COYOTE—774 Broadway, bet. 9th & 10th Sts.,** 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

**GARVIN'S—19 Waverly Pl.,** 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, Wed.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

**GOTHAM BAR & GRILL—12 E. 12th St.,** 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.–Fri. noon–3. Br Sun. 11:30–4. D daily 5:30–midnight. Late night S. **(M)** **AE, CB, DC, MC, V.**

**JOHN CLANCY'S—181 W. 10th St., at Seventh Ave.,** 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

**KIKUSUI—7 W. 8th St.,** 674-2718. Casual. Japanese. Spcl: sushi. D daily 5–midnight. **(M)** **AE.**

**KNICKERBOCKER—33 University Pl.,** 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

**LA GRANDE CORNICHE—180 Christopher St.,** 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V**

**MITALI—296 Bleecker St., at Seventh Ave. South** 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.,** 533-2508. **(I)** **AE, MC, V**

**RINCON DE ESPANA—226 Thompson St.,** 475-9891 Casual. Spanish. Spcls: assorted seafood with green garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**SEVILLA—62 Charles St., at W. 4th St.,** 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

**TEXARKANA—64 W.10th St.,** 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

**TIO PEPE—168 W. 4th St.,** 242-9338. Casual. Spanish/Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Sun.–Thurs. 4–1 a.m., Fri.–Sat. to 2 a.m. Private parties for 10–75. Ent. nightly. **(I)** **AE, CB, DC, MC, V.**

**TOONS—417 Bleecker St., at Bank St.,** 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

**24 FIFTH AVENUE—24 Fifth Ave., at 9th St.,** 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

**UKRAINIAN RESTAURANT—132 Second Ave., at 8th St.,** 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **No credit cards.**

**VILLA MOSCONI—69 MacDougal St.,** 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

**VILLAGE GREEN—531 Hudson St.,** 255-1650. Dress opt. American. Spcls: summer special 1½-lb. lobster, swordfish, salmon, steak, banana Foster, frozen souffle. Res. sug. D Tues.–Sat. 5:30–11:30. Private parties for 50. Pianist Tues.–Sat. from 5 p.m. Closed Sun. & Mon. **(M)** **AE, MC, V.**

## *14th–42nd Streets, East Side*

**THE BACK PORCH—488 Third Ave., at 33rd St.,** 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

**CASA MIA—225 E. 24th St.,** 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

**DUBROVNIK—88 Madison Ave., at 29th St.,** 689-7565. Dress opt. Yugoslav/Continental. Spcl: ambassador à la Ziggy (chicken, veal, & filet mignon in a wine sauce). L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to 4 a.m., Sun.4:30–1 a.m. Disco Fri.–Sun. Pianist Mon.–Thurs. 6:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**EL PARADOR CAFE—325 E. 34th St.,** 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

**GIAMBELLI—238 Madison Ave., at 37th St.,** 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts.,** 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

**IBIZA—369 Lexington Ave., at 41st St.,** 953-0342. Casual. Spanish/Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.–midnight. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

**L GIARDINO—233 E. 34th St.,** 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla

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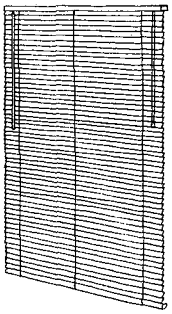

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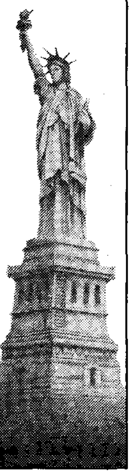

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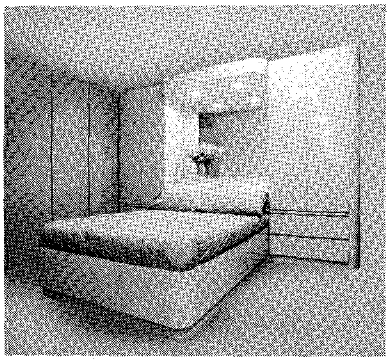

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champagne. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, DC, MC, V.**

**JOANNA—18 E. 18th St.,** 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pretheater D. **(M)** **AE, MC, V.**

**LA COLOMBE D'OR—134 E. 26th St.,** 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

**MESA DE ESPANA—45 East 28th St.,** 679-2263. Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L & D Sun.–Thurs. noon–10:30, Fri.–Sat. to 11. Guitarist Thurs.–Sat. from 6. **(M)** **AE, MC, V.**

**MINDY'S—212 E. 42nd St., in the Harley Hotel,** 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

**NICOLA PAONE—207 E. 34th St.,** 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

**OLE—434 Second Ave., bet. 24th & 25th Sts.,** 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

**OYSTER BAR & RESTAURANT—Grand Central Terminal,** 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

**PASTRAMI FACTORY—333 E. 23rd St.,** 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. Free parking. **(I)** **AE.**

**PER BACCO!—140 E. 27th St.,** 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**SHELTER—540 Second Ave., at 30th St.,** 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open till 4 a.m. Outdoor cafe. **(I)** **AE, DC, MC, V.**

**THAI KITCHEN—210 E. 23rd St.,** 679-9177. Casual. Thai. Spcls: tamarind fish, crispy duck, shrimp masaman. Res. sug. L Mon.–Fri. 11–4. D daily 4–11. Private parties for 25–40. **(I-M)** **AE, CB, DC, MC, V.**

**TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central)** 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D daily 6–11. Pre-theater D 5:30–7:30. Ent. nightly 5:30–1. **(M)** **AE, CB, DC, MC, V.**

**TUESDAY'S—190 Third Ave., at 17th St.** 533-7900. Casual. American. Spcls: steak, prime ribs, seafood. L Mon.–Fri. 11–5. Br Sat.–Sun. 11–5. D daily 5–1 a.m. **(I-M)** **AE, MC, V.**

## *14th–42nd Streets, West Side*

**DINO CASINI'S—132 W. 32nd St.,** 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

**EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel,** 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

**GIORDANO—409 W. 39th St.,** 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight, Sun. to 11. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

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**A. HARDY—160 Eighth Ave., at 18th St.,** 645-1886. Casual. American. Spcls: prime sirloin steak, pasta primavera, broiled seafood. Res. sug. L Mon.–Fri. 11–4. Br Sat.–Sun. 11–4. D daily 4:30 p.m.–4 a.m. Private parties for 150. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

**JOLSONS—400 W. 42nd St.,** 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

**KASPAR'S—250 W. 27th St.,** 989-3804. Casual. Continental. Spcls: shrimp & scallop curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**KEENS—72 W. 36th St.,** 947-3636. Casual. American/Continental. Spcls: Keens mutton chop, medallions of veal with shallots, crispy duck with fresh fruit, grilled halibut with corn sauce. Res. nec. L Mon.–Fri. 11:45–2:45. D Mon.–Sat. 5–11. Private parties. Closed Sun. **(M)** **AE, DC, MC, V.**

**LA COLONNA—17 W. 19th St.,** 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

**LINO'S—147 W. 36th St.,** 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**MESON TOLEDO—318 W. 23rd St.,**691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30–3. D Sun.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

**OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts.,** 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

**THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River,** 929-7090. Formal. International/Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

**ROJAS-LOMBARDI—253 W. 28th St.,** 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D only Tues.–Sun. 6–11. Tapas bar. Complete D. Ent. Closed Mon. **(M)** **AE, MC, V.**

**7th STREET HIDEAWAY—32 W. 37th St.,** 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

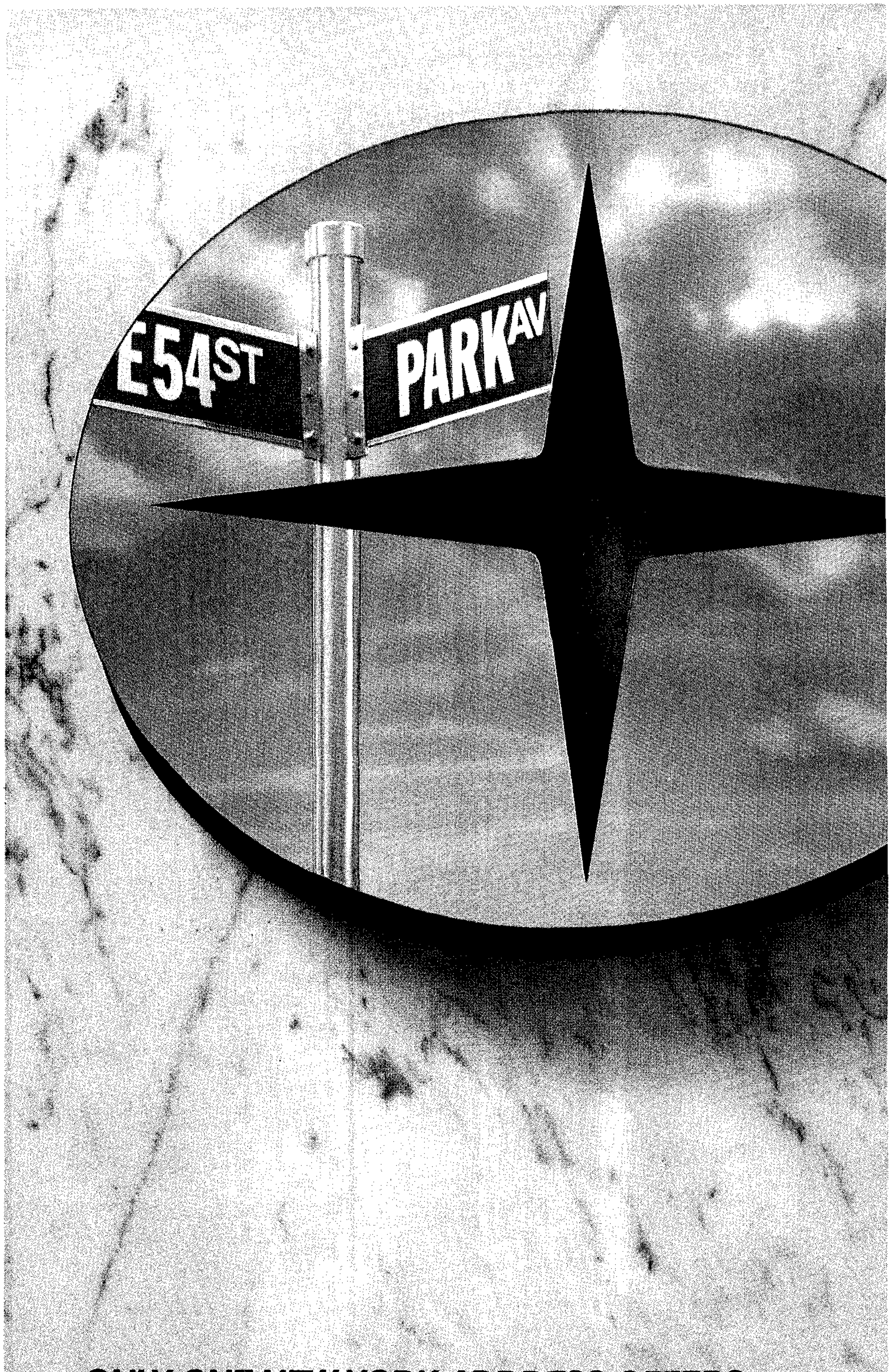
## *43rd–56th Streets, East Side*

**LFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg.,** 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

**U MANOIR—120 E. 56th St.,** 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10, Sat. from 5. Shoppers spcl. D 5:30–7:15. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC V.**

**IE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental,** 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

**AFE ARGENTEUIL—253 E. 52nd St.,** 753-9273. Jacket required. Traditional French. Spcls: rouget souffle, medaillon de veau maintenon. Res. sug. L Mon.–Sat.



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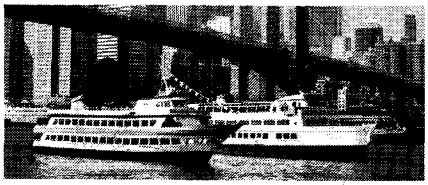

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noon–3. D Mon.–Fri. 6–10:30, Sat. 6–11. Closed Sun. **(E)** **AE, DC, MC, V.**

**CAFE VERSAILLES—151 E. 50th St.,** 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

**CASTILIAN—303 E. 56th St.,** 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon–midnight. **(I)** **AE, CB, DC, MC, V.**

**CHEESE CELLAR—125 E. 54th St.,** 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

**CHRIST CELLA—160 E. 46th St.,** 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**CHRISTO'S—143 E. 49th St.,** 355-2695/6. Casual. American/Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 4:30–2 a.m., Sat.–Sun. from 4. **(M)** **AE, CB, DC, MC, V.**

**CITY LUCK—127 E. 54th St.,** 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

**DRAKE HOTEL—440 Park Ave., at 56th St.,** 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

**FONDA LA PALOMA—256 E. 49th St.,** 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists.**(I-M)** **AE, CB, DC, MC, V.**

**FOUR SEASONS—99 E. 52nd St.,** 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, *desserts & cheese tray 10:30–*midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

**GIAMBELLI 50TH RISTORANTE—46 E. 50th St.,** 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**JAKE'S—801 Second Ave., at 43rd St.,** 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**JOE & ROSE—747 Third Ave., bet. 46th–47th Sts.,** 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10. Closed Sat.–Sun. **(M)** **AE, DC.**

**LA COTE BASQUE—5 E. 55th St.,** 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St., & First Ave.,** 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30. Private parties for 40. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

**LA PIAZZETTA—Drake Swissotel, 440 Park Ave., at 56th St.,** 223-3876. Casual. Continental/Swiss. Spcls: l'emince de veau Zurichoise, sauteed breast of duckling with blueberry sauce, fillet of sole with mushrooms in paprika wine sauce. Res. nec. B buffet daily 7–10:30. L daily 11:30–2:30. Br Sun. 11:30–2:30. D daily 5:30–11:30. Pianist Mon.–Fri. 8–midnight. **(M-E)** **AE, CB, DC, MC, V.**

**LA RECOLTE—110 E. 49th St.,** 421-4389. Formal. French. Spcls: quail braised in champagne with fresh pasta, salmon with lettuce cream sauce, filet of venison with juniper berries. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 6–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**LAURENT—111 E. 56th St.,** 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

**LE CHEVAL BLANC—145 E. 45th St.,** 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L & D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**LE CYGNE—55 E. 54th St.,** 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

**LELLO RISTORANTE—65 E. 54th St.,** 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**LE PERIGORD—405 E. 52nd St.,** 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**LUTECE—249 E. 50th St.,** 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

**MAUDE'S—Lexington Ave., & 51st St.,** 753-1515. Casual. American/Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sat. 11:30–2:30. D daily 5–midnight. Snack menu daily 11:30 a.m.–midnight. Champagne buffet Br Sun. 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)** **AE, CB, DC, MC, V.**

**NANNI'S—146 E. 46th St.,** 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

**PALM—837 Second Ave., at 45th St.,** 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**PEN & PENCIL—205 E. 45th St.,** 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.–Fri. 11:45–3. D Mon.–Fri. 3–11:30, Sat.–Sun. from 4:30. Pre-theater spec. D 4:30–7. Valet parking from 7. Party room avail. by advance res. **(M)** **AE, CB, DC, MC, V.**

**PRUNELLE—18 E. 54th St.,** 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place,** 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

**SCARLATTI—34 E. 52nd St.,** 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V**

**SERYNA—11 E. 53rd St.,** 980-9393. Dress opt. Japanese. Spcls: sushi, japanese style steak, seafood. Res nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10 After theatre D 10–midnight. Private tatami rooms Closed Sun. **(M-E)** **AE, CB, DC, MC, V**

**SHINBASHI—280 Park Ave., on 48th St.,** 661-3915 Dress opt. Tatami and Western seating for Japanes food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V**

**SHUN LEE PALACE—155 E. 55th St.,** 371-8844. Dres opt. Szechuan/Hunan. Spcls: sliced veal Hunan style tangy spicy pheasant, sizzling scallops. Res. nec. I Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to mid night, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC**

**SMITH & WOLLENSKY—Third Ave. & 49th St.,** 753 1530. Dress opt. American. Spcls: 16-oz. steak, 4- t

5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

**TORREMOLINOS—230 E. 51st St.,** 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

**TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace,** 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

**TSE YANG—34 E. 51st St.,** 688-5447. Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** **AE, CB, DC, MC, V.**

**WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts.,** 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

## *43rd–56th Streets, West Side*

**ALGONQUIN—59 W. 44th St.,** 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

**AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St.,** 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.–Fri. 7:30–11. Br Sat.–Sun. 9–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

**THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St.,** 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

**BARBETTA—321 W. 46th St.,** 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts.,** 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** **AE, CB, DC, MC, V.**

**BENIHANA OF TOKYO—47 W. 56th St.,** 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

**BETWEEN THE BREAD—145 W. 55th St.,** 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**BOMBAY PALACE—30 W. 52nd St.,** 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

**BROADWAY JOE STEAK HOUSE—315 W. 46th St.,** 246-6513. Dress opt. American. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30–4. D daily 4–1 a.m. Pianist nightly. **(M)** **AE, CB, DC MC, V.**

**CAFE DE FRANCE—330 W. 46th St.,** 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

**CAFE 43—147 W. 43rd St.,** 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel,** 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

**CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts.,** 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

**CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St.,** 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

**CENTURY CAFE—132 W. 43rd St.,** 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**CHARLEY O'S—33 W. 48th St.,** 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

**D'ANGELO—242 W. 56th St.,** 247-1070. Jacket required. Italian. Spcls: crabmeat and mozzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts.,** 265-4360. Casual. English/American. L Mon.–Fri. 11:30–4. D daily to 4 a.m. Br Sat.–Sun. 11:30–4. **(I-M)** **AE, CB, DC, MC, V.**

**FRENCH SHACK—65 W. 55th St.,** 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

**FUJI—238 W. 56th St.,** 245-8594. Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

**HURLEY'S—1240 Ave. of Americas, at 49th St.,** 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

**IL GATTOPARDO—49 W. 56th St.,** 586-3978. Casual. Northern Italian. Spcls: chicken scarpariello, scampi Gattopardo, fettuccine quarto formagio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**IROHA—142 W. 49th St.,** 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

**ITALIAN PAVILION—24 W. 55th St.,** 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**JOES PIER 52—163 W. 52nd St.,** 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

**LA BONNE SOUPE—48 W. 55th St.,** 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

**LA CARAVELLE—33 W. 55th St.,** 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**LA GRILLADE—845 Eighth Ave., at 51st St.,** 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L & D. **(M)** **AE, DC, MC, V.**

**LAI LAI WEST—859 Ninth Ave., at 56th St.,** 586-5083. Casual. Hunan-Szechuan. Spcls: sea-treasure de lux, three glass chicken, snow white. Res. nec. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. to midnight. **(I)** **AE, DC.**

**LA RESERVE—4 W. 49th St.,** 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

**LE RIVAGE—340 W. 46th St.,** 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

**L'ESCARGOT—47 W. 55th St.,** 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

**LES PYRENEES—251 W. 51st St.,** 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

**LE VERT-GALANT—109 W. 46th St.,** 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**PATSY'S—236 W. 56th St.,** 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

**PEARL'S—38 W. 48th St.,** 586-1060. Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Fri. 11:30–11 p.m., Sat.–Sun. 5:30–11. **(M)** **AE.**

**RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building,** 757-9090. Jacket & tie required. French/Italian. Res. sug. Cocktails Mon.–Fri. from 4, Sat. from 3, Sun. from noon. D Sun.–Mon. 5–10 (open till midnight), Tues.–Sat. to 11:30 (open till 1 a.m., Fri.–Sat. till 2.) Pre-theater D 5–7. Br Sun. 11:30–3. Live orchestra Tues.–Thurs. 7–1 a.m., Fri.–Sat. 8–2 a.m., Sun. 6–midnight. Music charge after 7. **(M).** **Rainbow Grill:** Jacket required. Nightclub offering French/Italian menu. Res. sug. D Mon.–Thurs. 7–midnight, Fri.–Sat. to 12:30. Shows Mon.–Sat. 9:15 & 11:30 (show cover). **(M)** **AE, CB, DC, MC, V.**

**RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel,** 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

**SAN MARCO—36 W. 52nd St.,** 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St.,** 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.–Sat. 11:45–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(M)** **AE, CB, DC, MC, V.**

**SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts.,** 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

**STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts.,** 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes,

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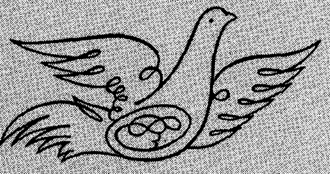

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**TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor,** 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**"21" CLUB—21 W. 52nd St.,** 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**VICTOR'S CAFE 52—236 W. 52nd St.,** 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.–1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. **(M)** **AE, CB, DC, MC, V.**

## *57th–60th Streets*

**ALFREDO ON THE PARK—240 Central Park South,** 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**BRUCE HO'S FOUR SEAS—116 E. 57th St.,** 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight.**(M)** **AE, DC, V.**

**CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park,** 755-5800. Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 6–11:45. After-theater menu 10:30–12:30. **(M)** **AE, CB, DC, MC, V.**

**CONTRAPUNTO—200 E. 60th St.,** 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

**FELIDIA—243 E. 58th St.,** 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, DC, MC, V.**

**GIAN MARINO—221 E. 58th St.,** 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

**GIRAFE—208 E. 58th St.,** 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South,** 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

**KAPLAN'S AT THE DELMONICO—59 E. 59th St.,** 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** **AE, DC.**

**LA FENICE—242 E. 58th St.,** 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**LE PATIO—118 W. 57th St., in the Hotel Parker Meridien,** 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

**LE STEAK—1089 Second Ave., bet 57th & 58th Sts.,** 421-9072. Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

**LES TUILERIES—40 Central Park S.,** 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** **AE, MC, V.**

**LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's,** 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

**THE MANHATTAN OCEAN CLUB—57 W. 58th St.,** 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

**MAURICE—118 W. 57th St., in the Hotel Parker Meridien,** 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

**THE NEW YORK DELICATESSEN—104 W. 57th St.,** 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, *chicken-in-the-pot,matzo ball soup*. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

**PARK ROOM—36 Central Park So., in the Park Lane Hotel,** 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

**PLAZA HOTEL—Fifth Ave. & 59th St.,** 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5:30–11:30. S daily till 12:30 a.m. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Sat. 7:30–11:30. L Mon.–Sat. noon–2:30. Br Sun 11–2:45. Tea Mon.–Fri. 3:30–8, Sat.–Sun. from 4. "After 8": Mon.–Sat. 8–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to 12:30, Sun. 4–11. **(M-E)** **AE, CB, DC, MC, V.**

**REGINE'S—502 Park Ave., bet. 59th & 60th Sts.,** 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**REGINETTE—69 E. 59th St.,** 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** **AE, DC, MC, V.**

**ROSA MEXICANO—1063 First Ave., at 58th St.,** 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

**THE RUSSIAN TEA ROOM—150 W. 57th St.,** 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

**TINO'S—235 E. 58th St.,** 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V**

**TOP OF THE PARK—W. 60th St., & CPW, top of Gul & Western Bldg.,** 333-3800. Dress opt. Internationa cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30 Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V**

**TRE SCALINI—230 E. 58th St.,** 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight Closed Sun. **(M-E)** **AE, CB, DC, MC, V**

## *Above 60th Street, East Side*

**ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St.** 249-6619. Dress opt. Middle Eastern/French. Spcl striped bass in phyllo, herbed rack of lamb, couscou Res. nec. D only Tues.–Sat. 6–10. Private partie Closed Sun. & Mon. **(M)** **AE**

**AZUMA YA—406 E. 64th St.,** 758-9555/9639. Casua

Japanese. Spcls: ten varieties of lobster, beef-asparagus yaki, tuna teriyaki. Res. sug. L Mon.–Fri. 11–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Free dim-sum with cocktails daily 5–7. Japanese garden. **(M)** **AE, DC, MC, V.**

**BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel,** 715-6929. Casual. American-Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

**BAUMERS—1651 Third Ave., at 92nd St.,** 831-8301. Casual. American/Continental. Spcls: Caesar salad, raspberry duck, chicken potpie. Res. sug. D only Mon.–Sat. 5–11. Private parties for 25–65. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**BORDER CAFE—244 E. 79th St.,** 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

**CAFE SAN MARTIN—1458 First Ave., at 76th St.,** 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

**CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St.,** 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

**CAPRICCIO—33 E. 61st St.,** 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**CARLYLE HOTEL—76th St., & Madison Ave.,** 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7–10:30 a.m. Buffet L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11.**(M-E)** **AE, CB, DC, MC, V.**

**FIORELLA—1081 Third Ave., bet. 63rd–64th Sts.,** 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

**FRIDAY'S—1152 First Ave., at 63rd St.,** 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

**KID CREOLE—1461 First Ave., at 76th St.,** 879-7676. Casual. Cajun/Creole. Spcls: jambalaya, gumbo, barbecue jumbo shrimp, blackened redfish. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

**KLEINE KONDITOREI—234 E. 86th St.,** 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–11, Fri.–Sat. to midnight, Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

**LA PETITE FERME—973 Lexington Ave., at 70th St.,** 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**LE BOEUF A LA MODE—539 E. 81st St.,** 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

**LE CIRQUE—58 E. 65th St.,** 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

**LE REFUGE—166 E. 82nd St.,** 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

**LION'S ROCK—316 E. 77th St.,** 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, roast saddle of lamb. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. Outdoor garden. **(M)** **AE, DC, MC, V.**

**MALAGA—406 E. 73rd St.,** 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

**MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts.,** 861-8820. Casual. Continental. Spcls: chicken breast sautéd with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

**MAXWELL'S PLUM—1181 First Ave., at 64th St.,** 628-2100. Casual. Continental. Spcls: roast duckling, veal piccata, woodburning grilled swordfish, lemon chicken with noodles, chocolate pecan passion. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:20 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

**MOCCA ROYALE—1584 Second Ave., at 82nd St.,** 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D only Tues.–Sun. 6–2 a.m. Gypsy orchestra Tues.–Sun. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

**PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts.,** 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

**PIERRE HOTEL—2 E. 61st St.,** 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

**THE POST HOUSE—28 E. 63rd St.,** 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

**THE RAVELLED SLEAVE—1387 Third Ave., at 79th St.,** 628-8814. Casual. American/Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist nightly & Br. **(M)** **AE, CB, DC, MC, V.**

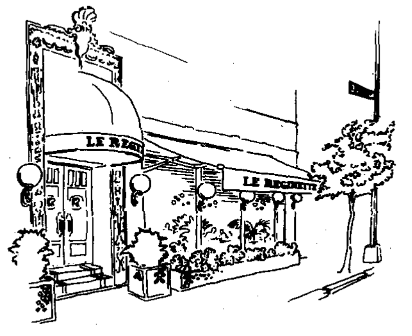
**REGENCY HOTEL—540 Park Ave., at 61st St.,** 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3.

**SALA THAI—1718 Second Ave., bet. 89th–90th Sts.,** 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. **(I-M)** **AE, CB, DC.**

**SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts.,** 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

**SIGN OF THE DOVE—1110 Third Ave., at 65th St.,** 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

**TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts.,** 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**



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## *Above 60th Street, West Side*

**ANCORA—2330 Broadway, at 85th St.,** 496-9240. Casual. Italian. Spcls: baby squid with tomatoes, parsley & garlic flavored olive oil, papparadelle with artichokes & fresh duck broth, charcoal broiled veal chop, grilled gumbo shrimp, woodburning pizza oven. L Mon.–Fri. noon–4. D daily 5–1 a.m. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

**CAFE DES ARTISTES—1 W. 67th St.,** 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

**CARAMBA III—2567 Broadway, at 96th St.,** 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

**CAVALIERE—108 W. 73rd St.,** 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.–Fri. 11–4. Br & L Sat.–Sun. 11–4. D Sun. & Mon. 4–midnight, Tues.–Sat. 4–1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

**CENTRE COURT—61 W. 62nd St.,** 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.–Sat. 11:30–5. D daily 5–midnight. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

**CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel,** 581-0896. Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7–11:30. L daily 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

**DANON'S ON THE PARK—432 Columbus Ave., at 81st St.,** 878-6800. Casual. American/Continental. Spcls: seafood salad, daily fresh fish, grilled leg of lamb. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D Sun.–Thurs. 5–12:30, Fri.–Sat. *to* 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

**FIORELLO—1900 Broadway, bet. 63rd–64th Sts.,** 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

**LA TABLITA—65 W. 73rd St.,** 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

**MRS. J'S SACRED COW—228 W. 72nd St.,** 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m. Pianist nightly. Private parties. Closed Sun. thru 9/27. **(M)** **AE, CB, DC, MC, V.**

**PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts.,** 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

**RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts.,** 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat. 11–4:30, Sun. 10:30–4:30. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

## BRONX

**SEASHORE—591 City Island Ave.,** 885-0300. Casual. American/Continental/seafood, Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thurs. Ent. Fri.–Sat. **(M)** **AE, DC, MC, V.**

## BROOKLYN

**JUNIOR'S—386 Flatbush Ave. Extension,** 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

**MICHAEL'S—2929 Ave. R.,** 718-998-7851/718-339-9288. Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

**MONTE'S VENETIAN ROOM—451 Carroll St.,** 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

**THE RIVER CAFE—1 Water St.,** 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)** **AE, DC.**

**ROSSINI'S OF BAYRIDGE—8712 Fourth Ave.,** 718-748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L Tues.–Sun. noon–3. D daily 3–midnight. Private parties for 20–75. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

## QUEENS

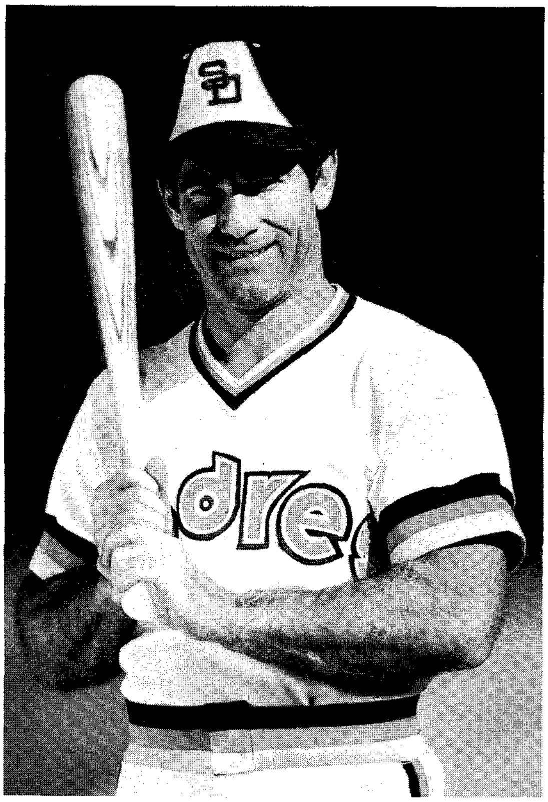
**VILLA BIANCA—Flushing, 167-17 Northern Blvd.,** 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck, 251-17 Northern Blvd.,** 631-5666. L Wed.–Fri. noon–3. D Mon.–Fri. 5–10, Sat. to midnight, Sun. noon–10. Buffet D. **(I-M)** **AE, CB, DC, MC, V.**

**VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy.,** 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

**WATERS EDGE—44th Drive & the East River, L.I.C.,** 212-936-7110. Dress opt. Seafood. Spcls: lobster, centre cut swordfish, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 5–11. Br Sun. noon–3. Ent. nightly. **(M)** **AE, DC, MC, V.**

“Join our team to help beat MS.”

. . . Steve Garvey, Chairman, National MS Sports Committee



Multiple sclerosis, MS, is one of the cruelest diseases of all.

MS attacks the central nervous system, often crippling, and frequently resulting in total loss of coordination. MS is unpredictable. It strikes without warning, and once you've got it, you've got it for life. MS generally affects young adults in the prime years of their lives, making its blow particularly devastating emotionally and financially as well as physically. And almost 200 new cases are diagnosed every week in the U.S. alone.

There's no cure for MS so far, but researchers are working unrelentingly to find one. The sports world is teaming up to help in the fight. People like Jimmy Connors, Tom Seaver, Martina Navratilova, Ed “Too Tall” Jones, Lee Trevino and myself. But the most valuable player is still you. Won't you join us and send a check to your local MS chapter or to the National Multiple Sclerosis Society, 205 East 42nd Street, New York, New York 10017. Or call (212) 986-3240 to see how else you can help.

We must strike out MS. Because MS strikes at the worst possible time, just when you're starting to live

Athletes vs. MS

Multiple Scleros

# ART
## EXHIBITIONS

## GALLERIES

**Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.**

### SOLOS

### *Madison Avenue and Vicinity*

**NICOL ALLAN**—Twenty brush drawings in sumi and sepia, and a small group of collages, all from the past decade, thru 10/26. Davis & Langdale, 746 Madison (861-2811).

**HENRY BOTKIN**—Oil paintings and watercolors from the '20s, '30s and '40s by this Boston-born artist who studied in Paris, thru 11/2. Childs, 956 Madison (772-6606).

**ALICE DALTON BROWN**—Highly-detailed paintings of exteriors of Victorian houses in upstate New York and New England, thru 10/30. Perlow, 980 Madison (734-7795).

**CHRISTOPHER CAIRNS**—Figurative bronze sculptures influenced by Medieval, Greco-Roman and Indian sculpture, thru 11/16. Cecil, 16 E. 72nd (517-3605); also at the New York Studio School, 8 W. 8th (673-6466), thru 11/15.

**WILLEM DE KOONING**—20 large-scale oil paintings, thru 11/16. Xavier Fourcade, 36 E. 75th (535-3980).

**STEPHEN DE STAEBLER**—Monumental ceramic sculptures based on the figure, thru 10/31. CDS, 13 E. 75th (772-9555).

**RICHARD ERDMAN**—Bronze and marble sculptures from the past two years, 10/24-11/27. Weintraub, 992 Madison (879-1195).

**HEIDE FASNACHT**—Rough-surfaced wood sculptures that suggest parts of torsos, thru 11/2. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

**JEAN FAUTRIER**—Prints from the late '20s thru the '50s, by this artist, who influenced Dubuffet and others, thru 10/30. Kren, 22 E. 65th (861-9933).

**LYONEL FEININGER**—49 oil paintings recovered from East Germany, thru 11/20. Acquavella, 18 E. 79th (734-6300).

**ADOLPH GOTTLIEB**—A retrospective of works painted between 1938 and 1972, including Pictographs, imaginary landscapes and Burst paintings, thru 10/31. Knoedler, 19 E. 70th (794-0550).

**PETER HEINEMANN**—Self-portraits in oil on canvas, thru 11/9. Schlesinger-Boisante, 822 Madison (734-3600).

**ASGER JORN**—Expressionistic paintings by this Danish artist, once a member of Cobra, thru 11/16. Lefebre, 47 E. 77th (744-3384).

**FREDERICK KIESLER**—Late sculpture by this architect/artist who designed Peggy Guggenheim's gallery, "Art of This Century,"thru 10/31. McCoy, 19 E. 71st (570-2131).

**RVING KRIESBERG**—Colorful, large-scale oil paintings of humanoids, birds, reptiles, horses, thru 11/9. Graham, 1014 Madison (535-5767).

**ALUN LEACH-JONES/GILAD OPHIR**—Geometric paintings with large, bold forms, primary colors/Black-and-white photographs of abstract spaces formed by trees. Thru 10/26. Urdang, 23 E. 74th (288-7004).

**LBERTO MAGNELLI**—Paintings by an Italian Abstractionist, from 1913 to 1968, thru 12/14. Hutton, 33 E. 74th (249-9700).

**IEGO MATTHAI/ARTIS LANE**—Stainless steel sculptures-/Figurative bronze sculptures. Thru 11/19. Foxworth, 33 E. 65th (772-3460).

**OBERT NATKIN**—New paintings and wall reliefs from his "Hitchcock Series," thru 11/16. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

**KENNETH PRICE**—Recent ceramic sculpture, thru 11/23. Willard, 29 E. 72nd (744-2925).

**ROBERT QUIJADA**—Painted collage constructions inspired by the artist's recent visits to Indonesia, Malaysia and the Philippines, thru 10/26. Ericson, 23 E. 74th (737-6155).

**JOAN SNYDER**—Vigorous, gestural paintings that incorporate mixed media such as wood, fabric, artificial grapes, thru 10/30. Hirschl & Adler Modern, 851 Madison (744-6700).

**RAFAEL SOYER**—Realist paintings, including portraits of his wife, of Chaim Gross, and R.B. Kitaj, thru 11/9. Forum, 1018 Madison (772-7666).

**RICHARD TEXIER**—Paintings that resemble charts, with imagery that alludes to lunar cycles, astronomical data and constellation maps, 10/24-11/30. Kouros, 831 Madison (879-5454).

**FRITS THAULOW**—A retrospective of paintings by this Norwegian artist (1847-1906), thru 11/16. Hirschl & Adler, 21 E. 70th (535-8810).

**ROBIN WINTERS**—Recent paintings and drawings, thru 10/26. Hoffeld, 1020 Madison (734-5505).

**BORIS ZABOROV**—Portraits, on canvas and paper, based on old sepia photographs, thru 11/16. Bernard, 33 E. 74th (988-2050).

### *57th Street Area*

**FRED BRATHWAITE**—New paintings, thru 11/1. Solomon, 724 Fifth (757-7777).

**ROY DE FOREST**—Paintings of dogs and woodland images in a folklorist style, plus drawings and a 12-foot polychrome sculpture, thru 10/26. Frumkin, 50 W. 57th (757-6655).

**VALENTINA DUBASKY**—Recent paintings, thru 10/26. Oscarsson Hood, 41 W. 57th (750-8640).

**NORRIS EMBRY**—Mixed-media pieces on paper and canvas board, thru 11/2. Gruenebaum, 38 E. 57th (838-8245).

**ALBERTO GIACOMETTI**—Sculptures, paintings, and drawings, thru 11/2. Janis, 110 W. 57th (586-0110).

**HARVEY GORDON/JANE WILSON**—Paintings of interiors, with light pouring through windows and doorways onto reflective surfaces/Paintings of Long Island landscapes. Thru 10/30. Fischbach, 24 W. 57th (759-2345).

**JOHN GRAHAM**—Twenty drawings from the 40s and early 50s, in inks, pencil, and gouache, 10/24-11/23. Emmerich, 41 E. 57th (752-0124).

**AL HELD**—New paintings, some of which are geometric, others with lyrical, ribbon-like forms evocative of plants, thru 10/26. Emmerich, 41 E. 57th (752-0124).

**DAVID HUMPHREY**—New paintings, thru 10/30. McKee, 41 E. 57th (688-5951).

**P. MICHAEL KEANE**—A shrine-like environmental tableaux of this artist's vision of a new one-world information order, thru 11/15. Pace, 32 E. 57th (421-3292).

**PAT LASCH**—Wall sculptures composed of a variety of unusual materials, in a series entitled, "Sacred Hearts," thru 11/2. Markel, 50 W. 57th (581-1909).

**WYNDHAM LEWIS**—Paintings and drawings from 1910 to 1920, by this English Vorticist, also known for his portraits of the Sitwells, Eliot, and Pound; thru 10/26. Washburn, 42 E. 57th (758-0546).

**WINIFRED LUTZ**—Recent handmade paper and wood sculpture, thru 11/9. Pearl, 38 E. 57th (838-6310).

**PATRICK NAGGAR**—Furniture and designs from 1983-1985, thru 11/16. Gallery of Applied Arts, 24 W. 57th (239-1309).

**DOUG OHLSON**—Works on paper from 1980 to the present, thru 11/9, at Zarre, 41 E. 57th (752-0498); recent paintings, thru 11/9, at Siegel, 24 W. 57th (586-0605).

**PETE OMLOR/WILL INSLEY**—Paintings based on a geometrical grid/Drawings that are isometric studies, plans and elevations of buildings. Thru 10/26. Protetch, 37 W. 57th (838-2340).

**GIULIO PAOLINI**—A projection installation, mixed-media collages and prints by this Arte Povera artist, thru 11/2. Goodman, 24 W. 57th (977-7160).

**GABOR PETERDI**—A survey of landscape and figure paintings, from 1939 to the present, thru 10/26. Borgenicht, 724 Fifth (247-2111).

**GREGORIO PRESTOPINO**—Oil paintings and watercolors of trees and rock forms in the country around Peterborough, New Hampshire, thru 11/2. Midtown, 11 E. 57th (758-1900).

**MAN RAY**—Photographs, books, art works, and objects from the collection of Dennis H. Powers, thru 11/15. Light, 724 Fifth (582-6552).

**HILLA REBAY**—Abstract paintings, watercolors and collages, from 1915 to 1950, by this artist, who was the first director of the Guggenheim Museum, thru 10/26. Deutsch, 20 W. 57th (765-4722).

**BRUCE ROBBINS**—Recent paintings, thru 11/2. Blum Helman, 20 W. 57th (245-2888).

**TONY ROBBIN**—Projected light on steel wall sculpture; computer-generated images of hypercubes, 10/24-11/13. De Nagy, 41 W. 57th (421-3780).

**LUCAS SAMARAS**—Paintings of artists, dealers, collectors and various other people who make up the art world, thru 11/16. Pace, 32 E. 57th (421-3292).

**DAVID SHAPIRO**—Recent monotypes, thru 11/9. Getler-/Pall/Saper, 50 W. 57th (581-2724).

**LAURA SHECHTER**—Recent still-life paintings and watercolors, thru 10/30. Schoelkopf, 50 W. 57th (765-3540).

**RUFINO TAMAYO**—Paintings from 1980 to the present, thru 11/2. Marlborough, 40 W. 57th (541-4900).

**ROBERT S. ZAKANITCH**—Recent paintings on shaped canvases, thru 10/26. Miller, 724 Fifth (246-1625).

### *East Village*

**ERWIN BOHATSCH**—Expressionistic paintings of primitive masks in exotic settings, by an Austrian artist, thru 11/3. Sharpe, 175 Ave. B (777-4622).

**DAVID DIAO**—New paintings, thru 11/10. Postmasters, 66 Ave. A (477-5630).

**DAN FREEMAN**—Recent paintings depicting animals in human postures, and vice-versa, thru 10/26. M-13, 440 E. 9th (505-9016).

**GENERAL IDEA**—Ten new works, each one a shield, or coat of arms, made of wood and painted in fluorescent colors, thru 10/27. International With Monument, 111 E. 7th (420-0517).

**BARBARA HITZ**—Works on paper, thru 10/31. Stikker & Stokker, 507 E. 6th (614-0148).

**JOSH**—"The Go-Man-Go Goes West Show," with paintings and constructions of Buffalo Bill Cody, beatniks and boxers, thru 10/26. Beulah Land, 162 Ave. A (473-9310 or 254-2582).

**DAVID LEVINTHAL**—Hand-colored photographs, thru 11/3. Area X, 200 E. 10th (477-1177).

**LESLIE LEW**—Paintings in which certain compositional elements are built up three dimensionally with pure oil paint, thru 10/27. Sensory Evolution, 420 E. 13th (505-9144).

**ALLAN MCCOLLUM/LAURIE SIMMONS**—Collaborative photographs in a series entitled, "Actual Photos," thru 10/27. Nature Morte, 204 E. 10th (420-9544).

**NICKZAD NODJOUMI**—New paintings and works on paper that express this artist's reaction to Middle East-

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ern politics and traditions, thru 11/3. Pictogram, 443 E. 9th (505-5576).

**NATAN NUCHI**—Large-scale figure paintings, thru 10/27. La Mama's La Galleria, 6 E. 1st (505-2476).

**JODY PINTO**—Recent paintings on paper, of highly-colored landscapes with acrobatic figures, thru 11/16. Bromm, 170 Ave. A (533-4233).

**PETER SANTINO**—Non-objective paintings, thru 11/12. Vox Populi, 511 E. 6th (477-2279).

**ITALO SCANGA**—New work, thru 11/3. David, 436 E. 9th (533-2050).

**STEPHEN SPERA**—Multiple groupings of toned, dyed silverprints and color photographs of T.V. images, thru 11/10. Christminster, 336 E. 5th (475-8369).

**LENORE TAWNEY**—Assemblages and collages, thru 11/7. Mokotoff, 735 E. 9th (674-4677).

**FRANCESC TORRES**—Works that explore human aggression, on canvas and paper, thru 10/27. P.P.O.W., 216 E. 10th (477-4084).

**RHONDA WALL**—Neo-expressionist paintings, thru 11/3. B-Side, 543 E. 6th (477-6792).

**MARTIN WONG**—Paintings that depict this artist's romantic vision of Lower East side street life, thru 11/3. Semaphore East, 157 Ave. B (475-2130).

### *SoHo and TriBeCa*

**MERETE BARKER/KENRO MATSUKI**—Abstract paintings inspired by nature/Mixed-media paintings. Thru 11/20. Hand In Hand, 568 Broadway (219-1844).

**IRA BARTELL**—Ninety-nine oil paintings, all 12" x 16", thru 11/2. Sander, 51 Greene (219-2200).

**GEORG BASELITZ/JOSEPH BEUYS/BRICE MARDEN**—Two paintings from the 80s/Twelve works on paper from the 60s/Three paintings from the seventies. Thru 10/25. Boone, 417 W. Broadway (431-1818).

**DAVID BATES**—Narrative paintings that reflect this artist's East Texas background, thru 10/26. Cowles, 420 W. Broadway (925-3500).

**ADOLF BENCA**—Figurative paintings that refer to Greek mythology, thru 11/13. Twining, 568 Broadway (431-1830).

**JOSEPH BEUYS**—Selected prints and multiples, thru 11/7. Gibson, 568 Broadway (925-1192).

**LORAINE BOULDIN**—Paintings inspired by the Hudson River and runic lore, thru 11/9. Phoenix, 568 Broadway (226-8711).

**PAUL BRACH**—New paintings of southwestern land scapes, thru 11/2. Steinbaum, 132 Greene (431-4224).

**STEPHEN BUCKLEY/JOHN DUFF**—Abstract paintings from 1969 to the present/Cast bronze and clay sculptures. Thru 11/10. Clocktower, 108 Leonard (233-1096).

**HOWARD BUCHWALD**—New paintings, thru 11/6. Hoffman, 429 W. Broadway (966-6676).

**SAINT CLAIR CEMIN**—Small-scale figurative sculptures in terracotta, alabaster, marble and bronze, thru 11/2. Newburg, 44 White (219-1885).

**ELAINE LUSTIG COHEN**—Paintings, wood constructions and works on paper, thru 11/23. Exit, 578 Broadway (966-7745).

**WILLIAM COPLEY**—Paintings from 1955 through 1985, the newer ones including witchcraft and occult images, thru 11/2. Kind, 136 Greene (925-1200).

**MAX COYER**—New paintings, drawings and constructions in a series, entitled "The Recovery of Jean Cocteau," thru 11/9. Bouckaert, 100 Hudson (925-6239).

**ELBA DAMAST**—Recent paintings that depict a kind of personal architecture through color and composition, thru 11/3. Littlejohn-Smith, 133 Greene (420-6090).

**GIANNI DESSI**—New paintings, thru 11/9. Sperone Westwater, 142 Greene (431-3685).

**DON DUDLEY**—An installation of ten crystal-like structures made of painted homosote wallboard, thru 10/30. Adler, 578 Broadway (925-3336).

**ESTI DUNOW**—Landscape paintings of Mexico and Guatemala, thru 11/6. Bowery, 121 Wooster (226-9543).

**RITA EDELMAN**—Abstract paintings inspired by the figure in motion, thru 11/3. Pindar, 127 Greene (533-4881).

**MARGERY EDWARDS**—Black paintings that reflect this artist's memories of Australia, thru 11/2. Hirondelle, 476 Broome (925-1538).

**LAUREN EWING**—An installation in which the viewer is positioned between a long colonnade-like facade and a large wall drawing, plus bronze sculptures, thru 11/6. Brown, 100 Greene (219-1060).

**FLECHEMULLER**—Mixed-media works on paper, mounted on canvas, by a French artist, thru 11/16. Plumb, 81 Greene (219-2007).

**KEVIN FRANKE**—Recent paintings with flower imagery taken from wallpaper, linoleum, and other sources, thru 11/2. O.K. Harris, 383 W. Broadway (431-3600).

**VINCENT GALLO**—Paintings on rusted, corroded metal sheets, thru 11/14. Nosei, 100 Prince (431-9253).

**SAM GILLIAM/TOM UTTECH**—New large-scale monoprints/Landscape paintings, thru 11/5. Knowlton, 153 Mercer (431-8808).

**DANIEL GREENE**—Still-life paintings, thru 11/10. Henoch, 80 Wooster (966-6360).

**MICHAEL HALL**—Four steel sculptures, thru 11/2. Brandt, 568 Broadway (431-1444).

**DUNCAN HANNAH**—New paintings, thru 11/2. Semaphore, 462 W. Broadway (228-7990).

**KEITH HARING**—Recent paintings and painted vases, at Shafrazi, 163 Mercer (925-8732), 10/26-11/30; large steel sculptures, at Castelli, 142 Greene (431-6279), 10/26-11/16.

**CHRISTOPHER HEWAT**—Recent painted and inlaid wood screens, thru 10/30. Munroe, 415 W. Broadway (226-0040).

**SUSAN LAUFER**—Narrative paintings that suggest a connection between the historic and the contemporary, through imagery and situations that have a timeless quality, thru 11/16. Germans Van Eck. 420 W. Broadway (219-0717).

**MIKE METZ**—Recent cast aluminum sculptures, thru 11/2. 55 Mercer (226-8513).

**RUTH AIZUSS MIGDAL**—Abstract sculptures inspired by the female figure, thru 11/30. Starkman, 465 W. Broadway (228-3047). Thurs.-Sat., 12-5.

**STEVE MILLER**—Paintings of images, such as waterfalls and aerial views of Manhattan, that have been digitized on a computer, photographed, then projected onto the canvas and painted, thru 11/2. Stoler, 13 White (966-5090).

**BRUCE NAUMANN**—Recent neon sculpture, 10/26-11/16. Castelli, 420 W. Broadway (431-5160).

**JOSEPH NECHVATAL/JUDY RIFKA**—Works in various media, including a table of etched marble and glass, a pool made of formica, Plexiglas and silkscreen/Paintings of heroically-proportioned nudes on three-dimensional canvases, thru 11/6. Alexander, 59 Wooster (925-4338).

**ROBERT ROESCH**—Steel sculptures with androgynous forms, thru 11/14. Segal, 568 Broadway (431-0010).

**STEFAN ROLOFF**—A video of a "living painting," plus sculpture and paintings, thru 11/2. Art Palace, 611 Broadway (473-3178).

**TONY SMITH**—Three major sculptures and smaller bronze works, thru 11/16. Cooper, 155 Wooster (674-0766).

**ANDREW SPENCE**—Recent oil paintings with symbols derived from details of objects found in daily life, thru 11/2. Toll, 146 Greene (431-1788).

**IMANTS TILLERS**—Paintings made in homage to great painters of all times, on 10" x 15" canvas boards adhered to the wall in a grid pattern, by an Australian artist, thru 11/20. Cutler, 164 Mercer (219-1577).

**ALAN UGLOW**—A two-panel abstract painting entitled "Sign,"and other works, thru 11/16. Lorence-Monk 568 Broadway (431-3555).

### *Other*

**STEFAN EINS**—Recent paintings that combine graffit with research findings in biology and evolutionar phenomena, thru 11/23. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

**ANTONY GORMLEY**—New drawings, thru 10/31. Ala, 3 W. 20th (741-3344).

**OSCAR NITZCHKE**—Architectural drawings, thru 10/31 Cooper Union, 7th St. and Third Ave. (254-6300).

## *GROUP SHOWS*

### *Madison Avenue and Vicinity*

**AMERICAN-SCANDINAVIAN FOUNDATION**—127 E. 73rd (879-9779). Works by five Nordic artists; thru 10/31

**CARIMOR/LATERMAN**—20 E. 76th (876-5921). Recent paintings, drawings and constructions by Berber, Brisson, Constant, Engel, others; thru 11/2.

**CARUS**—872 Madison (879-4660). Paintings by Balla, Lissitzy, Malevich, Nolde,, Schwitters, others; thru 11/30.

**DAVIDSON**—43 E. 78th (734-6702). Paintings by Baziotes, Calder, Matta, Nicholson, others; thru 11/23.

**HAMILTON**—19 E. 71st (744-8976). New prints by Johnson, Mangold, Sultan, others; thru 10/30.

**LA BOETIE**—9 E. 82nd (535-4865). "Strictly Drawings"—works by 20th-century masters, including Balthus, Feininger, Grosz, Pechstein; thru 12/31.

**MATHES**—851 Madison (249-3600). "Mabel Dodge: The Salon Years, 1912—1917"—works by artists in Mabel Dodge's circle, including Cramer, Davies, Demuth, Dickinson, Hartley, others; thru 11/2.

**SCULPTURE CENTER**—167 E. 69th (879-0430). "Stopped Time"—four projected environments by Billian, Lundberg, Schneider, Thacher; thru 10/29.

**SHEPHERD**—21 E. 84th (861-4050). Swedish landscape and figurative paintings from 1885-1920; thru 12/14.

**SIMON/NEUMANN**—42 E. 76th (744-8460). Works by Arp, Kandinsky, Klee, Miro, Picasso, Schwitters; thru 12/1.

## *57th Street Area*

**FITCH-FEBVREL**—5 E. 57th (688-8522). Fantastic images of architecture and landscape by Bresdin, Desmazieres, Escher, Martin, others; thru 11/9.

**GRAND CENTRAL**—24 W. 57th (867-3344). Paintings by students of William Merritt Chase and Robert Henri, including Beal, Bellows, Hawthorne, Pene Du Bois, Speicher, others; 10/25-11/30.

**HEESY**—50 W. 57th (245-1420). Paintings, drawings and photographs of flowers, by Baynard, Hockney, Lang, Mapplethorpe, others; thru 11/16.

**HEIDENBERG**—50 W. 57th (586-3808). Paintings, drawings and sculpture by Arp, Avery, Botero, Cassatt, Chadwick, Chia Degas, Moore; thru 11/2.

**KENNEDY**—40 W. 57th (541-9600). American land scape paintings by Burchfield, Demuth, Durand, Kellogg, Marin, others; thru 11/2.

**ST. ETIENNE**—24 W. 57th (245-6734). Works on paper by Feininger, Grosz, Kirchner, Kokoschka, Schiele, others; thru 11/23.

**SAMUELS**—11 E. 57th (355-6444). 16th- and 17th-century Old Master Drawings; thru 11/30.

## *East Village*

**REATHOUSE**—337 E. 10th (460-0016). Works by Leonard, Messner, Taikeff; thru 11/18.

**ATZ**—6 Ave. A (677-8055). Trompe l'oeil works by Bressler, Carey, Heron, Palaia, others; thru 11/10.

## *SoHo and TriBeCa*

**RBITRAGE**—99 Spring (334-9755). "A Tribute to Martha Jackson," with works by artists formerly associated with that gallery; thru 11/9.

**SMAN**—70 Greene (219-3044). "Suprematism and Its Affinities: The Russian Experiment in Art, 1910—1930," with works by Chasnik, Malevich, Popova, Rodchenko, Suetin, others; thru 11/9.

**9th PARALLEL**—420 W. Broadway (925-8349). Works by Bancroft, Lack, Murdock, Sourkes; thru 11/16.

**ANKLIN FURNACE**—112 Franklin (925-4671). "Letterism and Hypergraphics: The Unknown Avant-Grade, 1945-1985." thru 12/7.

**GBER**—460 W. Broadway (674-0101). "Wit in Sculpture," with works by Arnold, Cove, Dienes, Grooms, others; thru 11/2.

**Y**—13 Jay (925-9424). Pelavin Edition prints by Crull, DuBasky, Haerer, Hansell, Heinrich, Oji; thru 11/2.

**CHOLS**—83 Grand (226-1243). A visionary architectural structure designed by architects Karen Bausman and Leslie Gill and painter Melissa Meyer, thru 11/2.

**ETRASANTA**—81 Franklin (219-3128). Works about music, by Anderson, Flanagan, Grassi, Lucchesi; thru 11/30.

**OKE**—164 Mercer (219-3510). Drawings, photographs and models of recently completed public

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# ART

artworks by Aycock, Benhaim, Ferrara, Kozloff, others; thru 10/30.

**WEBER**—142 Greene (966-6115). Works by Aycock, Biederman, Buren, Haacke, Kendrick, Lewitt; thru 10/26.

## *Other*

**GAGOSIAN**—521 W. 23rd (807-0807). Pop paintings and sculpture from the collection of Mr. and Mrs. Burton Tremaine; thru 11/15.

**GOETHE HOUSE**—1014 Fifth (744-8310). 19th-century flysheets and broadsides from the collection of Gunter Bohmer, depicting people, animals and objects in noncustomary roles; thru 11/2.

**JAPAN HOUSE**—333 E. 47th (832-1155). Helmets from the 16th-19th centuries, thru 11/27.

**LEHMAN COLLEGE**—Bedford Park Boulevard West, Bronx (960-8211). Paintings by Bower, Brown, Hartigan, Rifka; thru 11/3.

**PRATT GRAPHICS CENTER**—160 Lexington (685-3169). Prints in series from artists' books, by Dine, Johnson, Lewitt, Porter, Sultan, Wong, others; thru 11/9.

**P.S. 1**—46-01 21st St., L.I.C. (718-784-2084). "The Knot: Arte Povera," with works by Anselmo, Kounellis, Merz, Paolini, others; thru 12/15.

**ZIM-LERNER**—123 University Place (777-1907). Paintings by four Dutch artists; thru 11/2.

# PHOTOGRAPHY

**LEWIS BALTZ**—Recent large-format silver-gelatin photographs of San Quentin Point and Victoria, Canada, thru 11/9. Castelli, 4 E. 77th (288-3202).

**ROBERT CAPA/HENRI CARTIER-BRESSON**—A retrospective, 1932-1954/Sixty black-and-white photographs of writers, artists and celebrities from Europe and America, thru 11/10. I.C.P., 1130 Fifth (860-1777), Tues. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6.

**MIKE DISFARMER/BILL BURKE**—Photographs of the rural South by both, thru 11/9. Staley-Wise, 177 Prince (777-1590).

**GREY GALLERY**—100 Washington Square East (598-7603). "The Indelible Image: Photographs of War, 1846 to the Present"; thru 11/18.

**TIMOTHY GREENFIELD-SANDERS/NIC NICOSIA**—Portraits of East Village artists, dealers and critics/Character studies in which the sitters have been costumed and made-up by the photographer. Thru 11/22. Pfeifer, 568 Broadway (226-2251).

**80 PAPERS**—80 Thompson (966-1491). Early photographs of England, Ireland, Scotland and Wales, by Bedford, Bell, Frith, Lawrence, Valentine, Wilson, others; thru 11/30.

**WILLIAM KLEIN**— Recent black-and-white photographs of Parisian street life and fashion shows, thru 11/23. Zabriskie, 724 Fifth (307-7430).

**RAY K. METZGER**—Early black-and-white photographs, from 1957-64, thru 11/16. Miller, 38 E. 57th (319-1800).

**PATRICK NAGATANI/ANDREE TRACEY**—Collaborative large-scale Polaroids, 10/24-11/23. Baum, 109 Hudson (219-9854).

**NEIKRUG PHOTOGRAPHICA**—224 E. 68th (288-7741). Fashion photographs by Avedon, Maywald, Naylor, Perutz; thru 10/26.

**CHARLES SHEELER/RAGHUBIR SINGH**—Photographs from 1915-1939, by this painter/photographer who was a leader of the American Precisionist movement/Color photographs of India, thru 11/16. Pace/MacGill, 11 E. 57th (759-7999).

**WOLF**—30 W. 57th (586-8432). Modernist photographs by Sheeler, Strand, Weber, White; thru 11/2.

# PERFORMANCE

**P.S. 122**—150 First Ave. (477-5288). 10/25-26 at 9:"Avant-Garde-Arama"—A mini-festival of music, dance, performance and film; 10/27 at 9: Judith Ren-Lay's "The Grandfather Tapes." $6.

# MUSEUMS

**AMERICAN MUSEUM OF NATURAL HISTORY**—CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Jewels of India; thru '85 . . .Tiger, Tiger, Burning Bright: An Indian Wildlife Portfolio; thru 1/12 . . .Vijayanagara: Where Kings and Gods Meet; 10/23-1/26.

**ASIA SOCIETY**—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . .Akbar's India: Art from the Mughal City of Victory; thru 1/5 . . ."Fatehpur-Sikri Today" by Sheldan Collins; thru 1/5.

**BRONX MUSEUM OF THE ARTS**—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Anxious Interiors; thru 10/27 . . . Lydia Rubio and Jose Morales; thru 10/27 . . . Candace Hill-Montgomery; thru 10/27 . . .Geometric Abstraction: Selections from a Decade, 1975-1985; thru 12/29.

**BROOKLYN MUSEUM**—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Curator's Choice: Indian Pottery from the American Southwest; thru 12/2 . . .Counter-Representations; thru 11/11 . . .Richard Diebenkorn: An Intimate View; thru 12/2 . . .Recent Acquisitions: Contemporary American Prints; thru 12/2 . . .Working in Brooklyn: Sculpture; thru 1/6.

**COOPER-HEWITT MUSEUM**—Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors and students $1, free Tues. after 5 . . . Paris Recorded: The Therese Bonney Collection; thru 12/8 . . .The Modern Spirit: Glass from Finland; thru 1/5.

**FRICK COLLECTION**—1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1, students and seniors 50¢. Sun. 1-6; $2. Children under 10 not admitted.

**GUGGENHEIM MUSEUM**—Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students and seniors $1.75. (Free Tues. 5-8). Modern Masters . . . Alfred Jensen: 50 paintings and 20 works on paper; thru 11/3 . . . New Horizons in American Art: 1985 Exxon National Exhibition; thru 11/3 . . . Collection Gallery: Pablo Serrano Plasters; thru 11/10.

**JEWISH MUSEUM**—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8. Closed Fri.-Sat., major Jewish holidays. $3, seniors and students $1.75 . . .Israel in Antiquity: From David To Herod . . .Coins Reveal . . .The Circle of Montparnasse: Jewish Artists in Paris 1905-1945; thru 2/2 . . Jews of India; 10/27-2/15.

**METROPOLITAN MUSEUM OF ART**—Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15 Suggested contribution $4:50; children and senior $2:25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D . . . New Gallerie for Ancient Near Eastern Art . . . The Camera and th Photograph: Images in Light; thru 1/5 . . . Keynotes Two Centuries of Piano Design; thru 11/29 . . . Re naissance Revival Sitting Room, Meriden, Conn (1868-70) . . . The 'Iron-Wire' Line: The Art of Chi nese Figure Painting; thru 12/29 . . . India! Art of In dia from 1300-1900; thru 1/5 . . .Prints Recently Ac quired; thru 11/24 . . .Selection Three: Highlight from the Department of Twentieth Century Art; fro 11/22 . . .Liechtenstein: The Princely Collection 10/26-5/1 . . .John Frederick Kensett: An Americ Master; 10/29-1/19. **The Cloisters,** Fort Tryon Par (923-3700). Medieval Collection.

**PIERPONT MORGAN LIBRARY**—29 E. 36th St. (685 0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 suggeste donation. Drawings from the Collection of Mr. an Mrs. Eugene Victor Thaw; thru 11/10 . . . Jerom Kern: Composer and Collector; thru 11/17 . . . Eng lish Illuminated Manuscripts from the Eighth to th Sixteenth Century; thru 11/10 . . .Alban Ber (1885-1935); thru 11/3.

**EL MUSEO DEL BARRIO**—1230 Fifth Ave., (831-7272 *Tues.-Fri. 10:30-4:30, Sat.-Sun. 11-4 . . .Mira! T* Canadian Club Hispanic Art Exhibition; thru 1/30

**MUSEUM OF AMERICAN FOLK ART**—125 W. 55th S (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:3 $2; seniors and students $1; free Tues. eve. Americ Naive Paintings from the National Gallery of A thru 12/1.

**MUSEUM OF MODERN ART**—11 W. 53rd St. (708-940 Daily 11-6, Thurs. till 9. Closed Wed. $4.50; s

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**MUSEUM OF THE CITY OF NEW YORK**—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery ... Rooms from the Home of John D. Rockefeller Sr... Wurts Brothers Photograph New York; thru 1/5 ... A Frog He Would A Wooin' — an Amphibious Festivity; thru 3/2 ...On the Avenue: 100 Years of the Avenues; thru 11/17 ...Light as a Feather; thru 4/12.

**NATIONAL ACADEMY OF DESIGN**—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2:50, seniors and students $2. Selections from the Permanent Collection; thru 2/9 ... Edward Lear 1812–1888; thru 11/3.

**NEW MUSEUM OF CONTEMPORARY ART**—583 Broadway (219-1222). Wed. 12–8. Thurs.–Sun. 12–6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. Allen Ruppersberg: The Secret of Life and Death; thru 11/10.

**NEW-YORK HISTORICAL SOCIETY**—Central Park West at 77th St. (873-3400). Tues.–Fri. 11–5, Sat. 10–5, Sun. 1–5, $2; children 75¢. The World of Tiffany: The Neustadt Collection of Tiffany Lamps ... Firefighting on Parade: 1700–1865 ... The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5 ... Chicago and New York: Architectural Interactions; thru 10/26 ... To The Publick: New York in Broadside; thru 11/24 ... The Statue of Liberty Centennial Celebration; thru 3/16.

**NEW YORK PUBLIC LIBRARY**—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily ex. Sun. 10–6; some collections to 9 ... Landmarks in English Literature; thru 12/31. **Lincoln Center**, 111 Amsterdam Ave., at 65th St. The Avant-garde: Dancers and the Dance; thru 11/16.

**QUEENS MUSEUM**—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues., Thurs., Fri. 10–5; Wed. 10–8; Sat.–Sun. 1–6. Contribution suggested.. John Sloan, A Printmaker/Painter of the American Scene; thru 11/17 ...Stephen Lebowitz: Paintings; thru 12/1 ...Furnishing the Streets: 1902–1922; thru 1/12.

**WHITNEY MUSEUM**—Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection ... Calder's Circus ... Michael Graves: Proposed Expansion of the Whitney Museum of American Art: Models, drawings, and plans; thru Nov ... High Styles: Twentieth-Century American Design; thru 2/16...Ralston Crawford Retrospective; thru 2/2. **Whitney Museum at Philip Morris**, 42nd at Park (878-2550). Modern Machines: Recent Kinetic Sculpture; thru 12/5.

## AUCTIONS

**CHRISTIE'S**—502 Park Ave., at 59th St. (546-1000). 10/26 at 10:30: Fine English and Continental Furniture and Objects of Art. On view from 10/19. **East,** 219 E. 67th St. (606-0400). 10/23 at 10: Chinese Furniture and Oriental Works of Art. On view from 10/19. 10/26 at 11 & 2: Collectibles: Lead Soldiers and Military Miniatures from the George Wahr Sallade Collection. On view from 10/24. 10/29 at 10: Furniture, Paintings and Decorative Objects. On view from 10/25. 10/29 at 2: 19th & 20th Century European and American Paintings. On view from 10/25.

**DOYLE**—175 E. 87th St. (427-2730). 10/23 at 10: Important 17th and 18th Century English and Continental Furniture and Decorations including Old Master Paintings, Georgian Silver, Fine Porcelain, Tapestries and Rugs. On view from 10/19.

**PHILLIPS**—406 E. 79th St., (570-4830). 10/23 at 2: Fine 19th and 20th Century American and European Paintings and Sculpture. On view from 10/19.

**SOTHEBY'S**—York Ave., at 72nd St. (606-7000). 10/24 at 10:15 & 2: Sotheby's Arcade Auction: American Decorations, Furniture and Rugs. On view from 10/19. 10/25 at 10:15 & 2: Sotheby's Arcade Auction: American Paintings. On view from 10/19. 10/26 at 10:15: Selections from the Folk Art Collection of Peter Tillou. On view from 10/19. 10/26 at 10:15: Important American Furniture and Folk Art. On view from 10/19. 10/28 at 2, 10/29 at 10:15 & 2: U.S., Foreign and Ancient Coins, Medals and Paper Money. On view from 10/25.

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**Carnegie Hall and Carnegie Recital Hall,** Seventh Ave. at 57th St. (247-7800)

**City Center,** 131 W. 55th St. (246-8989)

**Joyce Theater,** 175 Eighth Ave. at 19th St. (242-0800)

**Lincoln Center:** *62nd–66th Sts., between* Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

**Madison Square Garden,** Seventh Ave. at 33rd St. (563-8000)

**Merkin Concert Hall,** Abraham Goodman House, 129 W. 67th St. (362-8719)

**Metropolitan Museum,** Fifth Ave. and 82nd St. (570-3949)

**92nd St. Y,** on Lexington Ave. (427-4410)

**Radio City Music Hall,** Sixth Ave. and 50th St.(757-3100)

**Symphony Space,** Broadway at 95th St. (864-5400)

**Town Hall,** 123 W. 43rd St. (840-2824)

## CONCERTS

### *Bryant Park Ticket Booth*

**HALF-PRICE TICKETS,** for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

### *Wednesday, October 23*

**HERMANN PREY,** baritone, with pianist Leonard Hokanson. Schubert's *Schwanengesang,* other songs. 92nd Street Y at 8. $13–$17.50.

**NHK SYMPHONY OF JAPAN,** Yuzo Toyama conductor; cellist Tsuyoshi Tsutsumi. Konoe's *Etenraku*; Dvorak's Cello Concerto in b, Op. 104; Beethoven's Symphony No. 7. Avery Fisher Hall at 8. $10–$20.

**MUSIC TODAY,** Gerard Schwarz conductor. Works by Avidom, Mozart, Rands, Zwillich. Merkin Concert Hall at 8. $10.

**ANDREI GAVRILOV,** pianist. Works by Scriabin, Rachmaninoff. Carnegie Hall at 8. $8–$15.

**AIR SUPPLY**—Radio City Music Hall at 8. $17.50, $20.

**ISRAELA MARGALIT,** pianist. With flutist Ransom Wilson, violinist Ida Kavafian. Music of Bach. Carnegie Recital Hall at 8. $12.

**PETER BASQUIN,** pianist. Hunter College, 68th St. and Park Ave. (772-5020), at 2. Free.

**WESTMINSTER CATHEDRAL CHOIR**—Manufacturers Hanover, 270 Park Ave., at 12:30. Free.

**NADINE HERMAN,** soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

**JONATHAN WINTER,** organist. St. Bartholomew's, Park Ave. at 50th St. (751-1616), at 12:10. Free.

**BOTA-SOGO**—Brazilian pop music and jazz. Continental Insurance atrium, 180 Maiden Lane, at 12:15. Free.

**JAMAICA ARTS CENTER JAZZ ENSEMBLE**—Jamaica Arts Center, 161-04 Jamaica Ave., Jamaica, N.Y. (718-658-7400), at 1. Free.

### *Thursday, October 24*

**NEW YORK PHILHARMONIC,** Riccardo Chailly conductor; pianist Andre Watts. Bussotti's *Die Florenze* (U.S. premiere), Beethoven's Piano Concerto No. 4, Prokofiev's Symphony No. 3. Avery Fisher Hall at 8. $6–$30.

**VLADIMIR MIKULKA,** classical guitarist. Carnegie Recital Hall at 8. $8.

**RAFAEL PUYANA,** harpsichordist. Bach's Partitas No. 5 and 6; Scarlatti's *Fandango* and Four Sonatas. Metropolitan Museum at 8. $10.

**CHARLES CASTLEMAN,** violinist. Alice Tully Hall at 8. $8.

**IWAO FURUSAWA,** violinist. Olympic Tower atrium, Fifth Ave. at 51st St., at 5:30. Free.

**ARTHUR LAWRENCE,** organist. Works by Bach. Columbia U., St. Paul's Chapel, Broadway and 116th St., at noon. Free.

**KAREN LUNDRY,** soprano, and **GABRIEL GUIMARAES,** pianist; **SUSAN LURIE,** flutist. Music of Handel, R. Strauss, Bellini, Debussy. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

**BARGEMUSIC**—Joseph Villa, pianist; Ik-Hwan Bae, violinist; Warren Lash, cellist. Music of Mozart, R. Strauss, Schubert. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Phone for information on bus transportation to the barge.

**THE HARMONIES**—Folk music. Queens Borough Public Library, 98-27 Metropolitan Ave., Forest Hills (718-261-5512), at 2:30. Free.

### *Friday, October 25*

**NEW YORK PHILHARMONIC**—See 10/24. Today at 2.

**NEW YORK POPS,** Skitch Henderson conductor. Saint-Saens's *Carnival of the Animals,* narrated by Alan King, and songs from Broadway musicals. Carnegie Hall at 8. $12–$20.

**STEEL PULSE/YELLOWMAN**—Reggae. Radio City Music Hall at 7:30. $20.

**ELAINE COMPARONE,** harpsichordist. With bass-baritone John Ostendorf and the Bach Family Strings. Music of Scarlatti. Carnegie Recital Hall at 8. $10.

**JUILLIARD CHAMBER ORCHESTRA,** Jorge Mester conductor. Music of Prokofiev and Mozart. Alice Tully Hall at 8. Free.

**NARCISO YEPES,** guitarist. Music of El Sabio, Scarlatti, Bach, Sor, Peris, Asencio, Tarrega. Metropolitan Museum at 8. $10.

**RONNIE GILBERT,** folksinger, with pianist John Bucchino. Town Hall at 8. $10.50, $12.50.

**2ND ANNUAL EAST COAST ASIAN/ASIAN-AMERICAN JAZZ FESTIVAL**—With a piano trio, the Bob Kenmotsu Quartet, Jason Hwang and Glass Shadows. Jazz Center, 380 Lafayette St. (505-5660), at 8:30. $10.

**PIPINO IL BREVE**—An operatic comedy. Vivian Beaumont Theater, Lincoln Center (688-6070), at 8. $20.

**ROGER KELLAWAY,** pianist. "Jazz at Noon." California Club, 156 W. 43rd St. (391-0001), at noon. $4.

**DARYUSH SAFVAT**—Music of Persia. Triplex Theater, 199 Chambers St. (618-1980), at 8. $10–$25.

**LEROY JENKINS QUARTET**—Jazz. Cooper Union Great Hall, 7th St. at Third Ave. (254-6370), at 8. Free.

**LO JAI**—French folk music. Church of St. Vincent De Paul, 123 W. 23rd St. (355-6100), at 8. $7.

**NEW AMSTERDAM SYMPHONY ORCHESTRA,** Raymond Wojcik conductor. Works by Mozart, Stravinsky, Griffes, Rimsky-Korsakov. Trinity School Auditorium, 101 W. 91st St. (206-0438), at 8. $9.

**GALIMIR STRING QUARTET**—Music of Beethoven, Prokofiev, Schubert. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

**ANDREW BOLOTOWSKY,** flutist/**ROBERT SHAUGHNESSY,** guitarist. Lincoln Center Library at 4. Free.

**JOHN MOORE AND HIS BAND**—Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

**MARTIN GONZALEZ,** countertenor. Music of Purcell, Campra, Bassani, Handel, Buxtehude. St. Ignatius Episcopal Church, 552 West End Ave. (799-9337), at 8. $5 donation.

**MANHATTAN STRING QUARTET**—Works by Haydn, Shostakovich and Beethoven. Bloomindale House of Music, 323 W. 108th St. (663-6021), at 8. $6.

**DAVID HYKES AND THE HARMONIC CHOIR AND ORCHESTRA**—Cathedral of St. John the Divine, Amsterdam Ave. at W. 112th St. (678-6998), at 7:30. $10, $15.

**JACOBOWITZ DUO,** clarinetists. The Galleria, 115 E. 57th, at 12. Free.

**JEANNE HAGGARD,** flutist/**GWEN TOTH,** harpsichordist. Bach, C.P.E. Bach, Telemann, others. Centerfold, 265 W. 86th St., at 8. $4.

**JULIUS GROSSMAN ORCHESTRA**—Works by Mozart, Holst, Strauss, Verdi. Free Synagogue, 41-60 Kissena Blvd., Flushing, at 8. Free.

**REGGIE WORKMAN AND MAYA MILENOVIC**—"Streams"— a musical dance-theater collaboration. BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222), at 8. $7.

**GEMINI**—International folk songs. The Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, Fri. only, after 8 p.m.), at 9:30. $4.

### *Saturday, October 26*

**NEW YORK PHILHARMONIC**—See 10/24.

**Y CHAMBER SYMPHONY,** Gerard Schwarz conductor; pianist Jorge Bolet. Music of Diamond, Liszt, Mozart. 92nd Street Y at 8. $12.50, $15, $17.50.

**RUBEN BLADES Y SEIS DES SOLAR**—With Kip Hanrahan and Jack Bruce. Carnegie Hall at 8. $14.50–$17.50.

**SCARLATTI SATURDAY**—An eight-hour celebration of the composer's birthday, with twenty keyboard artists performing nearly 100 of the composer's sonatas. Symphony Space at 2. Free.

**I GIULLARI DI PIAZZA**—Neapolitan tarantellas, villanellas, other songs. Carnegie Recital Hall at 8:30. $10.

**GARAH LANDES,** pianist. Carnegie Recital Hall at 5:30. $10.

**SINE NOMINE SINGERS AND BAROQUE ORCHESTRA,** Harry Saltzman conductor; soprano Julianne Baird, countertenor Jeffrey Dooley. Music of Handel and Bach. Merkin Concert Hall at 8. $12.

**RAPHAEL**—Latin music. Radio City Music Hall at 8. $20, $25.

**ENSEMBLE FOR EARLY MUSIC,** Frederick Renz conductor. 16th-century love songs. Tully Hall at 8. $14.

**SUPERSTARS FROM INDIA**—Madison Square Garder Felt Forum, at 7:30. $15, $20.

**PIPINO IL BREVE**—See 10/25.

**RICHARD GOODE,** pianist. Washington Irving Higl School, Irving Pl. and 16th St. (586-4680), at 8. $2 *single same-day tickets.*

**YALE BACH SOCIETY AND CHORUS,** David Stern conductor. Works by Mozart, Brahms, Beethoven. Churcl of Our Savior, 38th St. and Park Ave., at 8. $5.

**MUSICA SACRA CHAMBER ORCHESTRA,** Richard Wes tenburg conductor. "Basically Bach." Bach's Suit No. 2 in b, dances from Handel operas. Central Pres byterian Church, 64th St. at Park Ave., at 7:30. $15

**MACDOWELL COLONY COMPOSERS**—Works by Brock man, Couper, Hollister, MacDowell, Mayer, Roussa kis, Rorem, Walker. CAMI Hall, 165 W. 57th St., a 3. $10.

**JON JANG TRIO/KIYOTO FUJIWARA QUINTET/FRED HOU AND THE ASIAN-AMERICAN ART ENSEMBLE**—Jaz Center, 380 Lafayette St. (505-5660), at 8:30. $10.

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**FRANCIS HEILBUT,** pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

**ANDREW DEMASI,** harpsichordist. Recently discovered sonatas by Scarlatti's contemporaries. Third Street Music School, 235 E. 11th St. (777-3240), at 8. $6.

**JAMES R. LAWSON,** carillonneur. Transcriptions of compositions by D. Scarlatti. Riverside Church, the Drive at 122nd St., at noon. Free.

**DAVID HYKES AND THE HARMONIC CHOIR**—See 10/25.

**CLAUDIO ARRAU,** pianist. Lehman Center for the Performing Arts, Bedford Park Blvd. and Goulden Ave., Bronx (960-8833) at 8. $11, $13, $15.

**HAYDN-MOZART CHAMBER ORCHESTRA**—Music of Mozart, Gounod. Cathedral Pavilion, Jay and Tillary Sts., Brooklyn, at 8. $7.50.

**RAY CHARLES**—Queens College Colden Center, L.I.E. and Kissena Blvd. (718-793-8080), at 8:30. $14–$17.

**STATEN ISLAND SYMPHONY,** Robert Kogan conductor; soprano Kay Standifer. Music by Dukas, Gounod, Johann Strauss, Williams, Rodgers, othes. Williamson Theater, College of S.I., Sunnyside campus (718-390-3426), at 8. $8.

**RIDERS IN THE SKY**—Yodeling, fiddle music, and other country sounds. Snug Harbor Cultural Center, Veterans Memorial Hall, 914 Richmond Terrace, S.I. (718-448-2500), at 7. $7.

**MUSICA POPOLARE**—Italian folk music. Fordham University, Rose Hill, Bronx (579-2670), at 7:30. $9.

**REGGIE WORKMAN AND MAYA MILENOVIC**—See 10/25.

## *Sunday, October 27*

**KIRI TE KANAWA**, soprano, with pianist Martin Katz. Music of Scarlatti, Gluck, Piccinni, Mozart, Purcell, Liszt, Walton, Ravel, Rachmaninoff. Carnegie Hall at 8. $13–$22.50.

**AMERICAN SYMPHONY ORCHESTRA,** John Mauceri conductor. With the Collegiate Chorale. Works by Stravinsky, Mussorgsky, Ives, Shostakovich. Carnegie Hall at 3. $6–$18.50.

**Y CHAMBER SYMPHONY**—See 10/26. Today at 3.

**SPECULUM MUSICAE,** Robert Black conductor. Works by Berg, Stockhausen. Merkin Concert Hall at 8. $8.

**ACADEMY OF ANCIENT MUSIC**—Tully at 3. Sold out.

**CODY LILLIE,** baritone. Carnegie Recital Hall at 2:30. $10.

**IWAO FURUSAWA,** violinist. Works by Faure, Debussy, Chausson, Ysaye, Albeniz, Falla. Carnegie Recital Hall at 5:30. $8.

**PETER KENOTE,** violist/**DAVID YING,** cellist/**LYUDMILA SANDOVSKYA,** pianist. Carnegie Recital Hall at 8:30. $7.

**BROADWAY BACH ENSEMBLE**—Works by Bach, Haydn, Mouret. Advent Lutheran Church, 93rd St. and Broadway, at 3. Free.

**WINDSOR BRASS QUINTET**—Music of J.S. Bach, Chilese, LeClerc, Hindemith, Pinkham. The Brick Presbyterian Church, Park Ave. at 91st St. (289-4400), at 4. $3.

**LESLIE GIGLIO,** mezzo-soprano. Works by Schubert, Mozart, Faure, Hundley, Rossini. St. George's Episcopal Church, 209 E. 16th St. (475-0830), at 3. $5.

**I GIULLARI DI PIAZZA**—"Th Adventures of Don Giovanni and His Servant Pulcinella"—traditional Italian folk music and theater. Theater of St. John's in the Village, 224 Waverly Place (431-7179), at 5. $8.

**ANDREW DEMASI,** organist. Early Italian organ music. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 4:30. Free.

**ST. PETER'S CHURCH**—At 5: Jazz Vespers, with Paul Knopf and Friends; offering. At 7: Amy London Trio; $5.Lexington Ave. and 54th St.(935-2200).

**FOLGER CONSORT**—English and Italian music from the 16th century. Corpus Christi Church, 529 W. 121st St. (666-0675), at 3. $8.

**SANDER VAN MARION,** organist. Dutch music, and works by Bach and Handel. St. Thomas Church, Fifth Ave. at 53rd St., at 5:15. Free.

**STRING TAPESTRY/JUDE NARITA/EAST OF THE SUN ORCHESTRA**—Jazz Center of New York, 380 Lafayette (505-5660), at 7:30. $10.

**UTO UGHI,** violinist/**SAMUEL SANDERS,** pianist. Music of LeClair, Bach, Beethoven. Vivian Beaumont Theater at Lincoln Center (688-6076), at 8. $20.

**CAROL POPPENGER,** soprano. With pianist Kenneth Newbert. Works by Lully, Campra, Mozart, Handel, Turina. Caravan House, 132 E. 65th St., at 3. Free.

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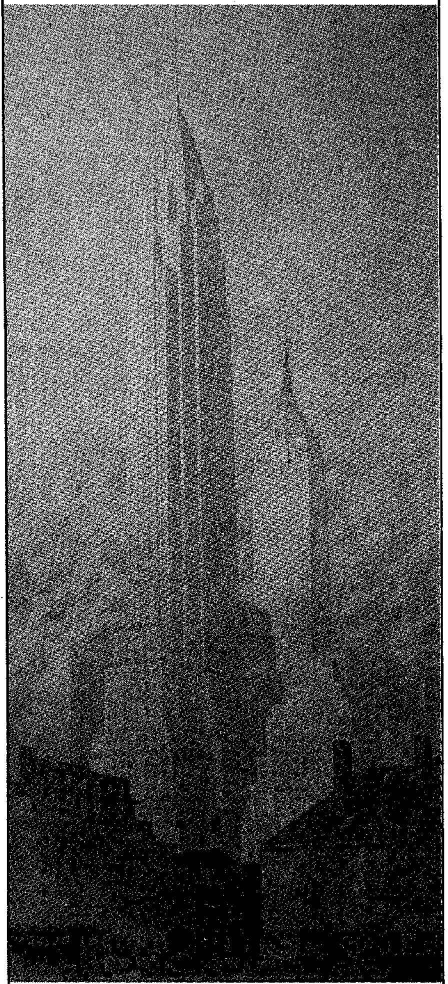

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NEW YORK REAL ESTATE covers the territory. Our new residential real estate section features co-operatives and condominiums, apartments and lofts, town and country properties, vacation rentals, second homes, and much more.

NEW YORK MAGAZINE

**ARCHDUKE TRIO**—Music of Hummel, Beethoven, Tchaikovsky, Mendelssohn. Washington Heights YMHA, 54 Nagle Ave., Washington Heights (569-6200), at 2. $6.50.

**BARGEMUSIC**—See 10/24. Today at 4.

**CELEBRATE BROOKLYN—STEVE REID/AHMED ABDUL-LAH QUINTET**—Prospect Park Picnic House, P.P.W. and Fifth St., Brooklyn (718-788-0055), at 3. $5.

**METROPOLITAN SOLOISTS**—Church of the Incarnation, 178th St. and St. Nicholas Ave., at 3:30. $3.

**WAVE HILL CHAMBER PLAYERS**—Works by Haydn, Beethoven, Schumann. Wave Hill, 675 W. 252nd St., Bronx (549-3200), at 3. $9.

**THE NEW YORK CONCERTINO ENSEMBLE**—Works by Boccherini, Pergolesi, Rossini, Vivaldi. Trinity Lutheran Church, 31st Ave. and 37th St., Astoria, Queens (718-626-9176), at 3. $7.

**SHEKERJIAN/DOLAN DUO**—Brooklyn Museum, Eastern Pkwy., at 1:30. Free, with museum admission.

**PIZMON**—A concert of Syrian-Jewish religious and social song. Sephardic Community Center of Brooklyn, 1901 Ocean Parkway, Brooklyn, at 3. $10.

## *Monday, October 28*

**THE PEACE CONCERT**—Sri Chinmoy performs original music on esraj, cello, and flute, as part of the Festival of India. Avery Fisher Hall at 8. Tickets are free by reservation (718-657-3223).

**PAULINA RUVINSKA**, pianist. Carnegie Recital Hall at 8.

**LUCILLE BEER**, mezzo-soprano. Alice Tully Hall at 8. $8.

**SALOMON STRING QUARTET**—Music of Mozart, Haydn, Beethoven. Merkin Concert Hall at 8. $10.

**BILL GAITHER AND THE NEW GAITHER VOCAL BAND WITH SANDI PATTI**—Radio City Music Hall at 8. $14.50, $16.50.

**WHITNEY HOUSTON**—Carnegie Hall at 8. Sold out.

**TERRY ALLEN WITH FRIENDS**—Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

**THE BRONZINO DUO**—Music of Brahms, Franck, Prokofiev. Whitney Museum of American Art at Philip Morris, 120 Park Ave., at 42nd St., at 12:30. Free.

**MIMMI FULMER**, soprano/**FENWICK SMITH**, flutist/**LYNDEN CRANHAM**, cellist/**MARTIN AMLIN**, harpsichordist. Music of Handel, Scarlatti, J.S. Bach. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

**DAVID DEL TREDICI/THE EMERSON STRING QUARTET**—With Ron Carter, Sheila Jordan, Andre Emelianoff, Ray Gallon, Bob Norden, Ed Summerlin, Yoko Takebe, Elizabeth Wright. Classical music and jazz. CCNY's Aaron Davis Hall, 134th St. and Convent Ave. (690-6900), at 8. $10–$25. Buffet dinner preceeding concert, $10 by reservation.

**QUEENS STRING QUARTET**—Aaron Copland School of Music, Queens College, L.I.E. and Kissena Blvd., Flushing (718-520-7340), at 12:30. Free.

## *Tuesday, October 29*

**CHAMBER MUSIC AT THE Y WITH THE GUARNERI STRING QUARTET**—Music of Mozart, Mendelssohn, Dohnanyi. 92nd Street Y at 8. $12.50–$17.50.

**NEW YORK PHILHARMONIC**—See 10/24. Today at 7:30.

**THE MANHATTAN TRANSFER**—Radio City Music Hall at 8. $20–$30.

**EARTHA KITT**—Carnegie Hall at 8. $8–$30.

**PHILHARMONIA VIRTUOSI WITH MAUREEN MCGOVERN**—Richard Kapp conductor. Selections from Handel and Bach "operettas"; other songs. Town Hall at 8. $16.

**FOR THE LOVE OF MUSIC**—Chamber ensemble. Works by Poulenc, Weber, Brahms. Merkin Concert Hall at 8. $11.

**ROBERT TAUB**, pianist. Works by Mozart, Bartok, Babbitt, Chopin. Alice Tully Hall at 8. $8–$12.

**DAVID KRAKAUER**, clarinetist. Music of Schumann, Debussy, Krakauer, Bechet, Coleman, Brahms. Carnegie Recital Hall at 8. $7.

**TERRY ALLEN WITH FRIENDS**—See 10/28.

**BRENDA FITCH FAIRADAY**, soprano. Songs of Honneger, Martin, Somary, Schoeck. Christ and St. Stephen's Church, 120 W. 69th St., at 8. Donation.

**LEWIS KAPLAN**, violinist/**THE AEOLIAN CHAMBER PLAYERS**—Shapey's *Discourse No. 2* (N.Y. premiere) and works by Debussy, Beethoven, Bartok. Juilliard Theater, Lincoln Center, at 8. Free.

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**JOSEPH VILLA,** pianist. Music of Mendelssohn, Schumann, Chopin, Liszt. Church of the Holy Trinity, 316 E. 88th St., at 8. $6.

**ST. LUKE'S CHAMBER ENSEMBLE**—Music of Faure, Charpentier. St. Thomas Church, Fifth Ave. at 53rd St., at 7:30. $5.

**JIM PAYNE AND KELLY RUSSELL,** folksingers. Eagle Tavern, 355 W. 14th St. (549-8833), at 8. $6.

**EROICA BRASS QUINTET**—Music of Renwick, Farnaby, Bach, Speer, Bernstein. Trinity Church, Broadway at Wall St., at 12:45. Free.

**COMMUNITY JAM**—Political rock. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

## OPERA

### *Metropolitan Opera*

**METROPOLITAN OPERA HOUSE**—Through May 3. Tickets $8–$75. 10/21 at 8: Verdi's *La Traviata,* Fulton conducting; with Daniels, Lima, Nucci. 10/22 at 8: Janacek's *Jenufa*, Neumann conducting; with Judith Haddon (debut), Dunn, Jenkins, G. Clark. 10/23 at 8: Mussorgsky's *Khovanshchina*, Jarvi conducting; with Rom, Dernesch, Ochman, Gulyas, Monk, Haugland, Talvela. 10/24 at 7:30: Strauss's *Der Rosenkavalier*, Levine conducting; with Troyanos, G. Jones, Robinson, Gulyas, Meredith, Korn. 10/25 at 8: Verdi's *Falstaff*, Levine conducting; with Neblett, Blegen, Boozer, Cossotto, Taddei, Ahlstedt, Ellis. 10/26 at 1:30: *La Traviata*; same as 10/21. 10/26 at 8: Mussorgsky's *Khovanshchina*; same as 10/23. 10/28 at 8: Gershwin's *Porgy and Bess*, Levine conducting; with R. Alexander, Merritt, Tyler, Mosley, Williams, Baker, Hubbard. 10/29 at 8: *Khovanshchina,* Jarvi conducting; with Upshaw, Stefka Mineva (debut), Lewis, Gulyas, Monk, Haugland, Koptchak.

### *New York City Opera*

**NEW YORK STATE THEATER**—Through November 17. Tickets $6–$29. Note: all foreign-language operas are subtitled in English. 10/22 at 8: Puccini's *La Rondine,* Siciliani conducting; with Knighton, Peterson, Garrison, Eisler, R. McKee. 10/23 at 8: Bellini's *I Puritani,* Muller conducting; with Drivala, Aler, McFarland, Dworchak. 10/24 at 8: Verdi's *La Traviata,* Pallo conducting; with Munro, Stewart, Fazah. 10/25 at 8: Puccini's *Madama Butterfly,* Pallo conducting; with Lamy, Rose, Grayson, McFarland, Perry. 10/26 at 2: Puccini's *Turandot,* Keene conducting; with Kelm, Edith Davis (debut), West, Dansby, Fazah. 10/26 at 8: Mozart's *The Magic Flute* (in English), Bergeson conducting; with Hynes, Christman, Garrison, Parker, Butler. 10/27 at 1: Bellini's *Norma,* Pallo conducting; with Stapp, Marsee, Absalom, Wells. 10/27 at at 7: Donizetti's *Lucia Di Lammermoor,* Keene conducting; with Dobish, Leech, Burchinal, Wells. 10/29 at 8: Puccini's *Madama Butterfly,* Pallo conducting; with Lamy, Shaulis, Grayson, McFarland, Perry.

### *Other*

**GIOVANNA D'ARCO,** by Verdi. Concert performance; Orchestra of St. Luke's, Richard Bradshaw conductor; with Margaret Price, Carlo Bergonzi, Sherrill Milnes. Avery Fisher Hall, 10/27 at 7. $50, if still available.

**LIGHT OPERA OF MANHATTAN**—Through 11/10: Friml and Stothart's *Rose Marie.* Norman Thomas High School, 111 E. 33rd St. (532-6180). Fri. at 8; Sat. and Sun. at 3:30 and 8. $17.50, $20.

**THE IMMORTAL HOUR,** by Rutland Boughton. Bel Canto Opera, directed by Frank Corsaro. Joan of Arc School, 154 W. 93rd St. (279-4200). 10/26, 11/2 at 8. $15.

**LUISA FERNANDA,** a zarzuela by Torroba. Repertorio Espanol, 138 E. 27th St. (889-2850). 10/26, 11/2, 30, at 8; 10/27, 11/3, 10, at 3. $15.

**THE LITTLE SWEEP,** from Britten's "Let's Make an Opera"/**LA SERVA PADRONA,** by Pergolesi. Richmond Theatre Collection. Faith Methodist Church, Castleton and Heberton Aves., Port Richmond, S.I. (718-727-0467). 10/25, 26, 11/1, 2 at 8; 10/27 at 3. $6.

## DANCE

### *The Joffrey Ballet*

**CITY CENTER**—October 22–November 10. Tickets $5–$35. First programs: 10/22 at 7:30: *Suite Saint-Saens, Forgotten Land* (N.Y. premiere), *Rodeo.* 10/23 at 8: *Reflections, Arden Court, Offenbach in the Underworld.* 10/24 at 8: *Light Rain, Forgotten Land, Jamboree.* 10/25 at 8: *Italian Suite, Love Songs, Jeu de Cartes.* 10/26 at 8: *Dream Dances, Arden Court, Offenbach in the Underworld.* 10/27 at 2: *Reflections, Arden Court, Jeu de Cartes.* 10/27 at 7:30: *Suite Saint-Saens, Forgotten Land, Rodeo.* 10/29 at 8: *Dream Dances, Untitled, Offenbach in the Underworld.*

### *The Feld Ballet*

**JOYCE THEATER**—Through 11/3. Tickets Fri. and Sat. evenings, $25; others, $20. Season includes three new works by Eliot Feld, each to music by Steve Reich. This week: 10/22 at 8: *A Footstep of Air, Impromptu, At Midnight, The Jig Is Up.* 10/23 at 8: *The Envelope, Caught, Medium: Rare, Return to Maria La Baja, Intermezzo No. 1.* 10/24 at 8: *A Footstep of Air, Impromptu, At Midnight, The Jig is Up.* 10/25, 10/26 at 8: *Against the Sky, Aurora I, Aurora II.* 10/27 at 2 and 7:30: *The Grand Canon, Impromptu, Adieu, Les Noces.* 10/29 at 8: *Intermezzo No. 2, Medium: Rare, Les Noces, The Jig is Up.*

### *"Next Wave" Festival*

**BROOKLYN ACADEMY OF MUSIC**—Through 12/8. American premiere of **The Golden Windows,** a three-part play by Robert Wilson, music by Tania Leon, Gavin Bryars, Hans Peter Kuhn. 10/22, 23, 25, 26, 29, 30, 31, 11/1, 2 at 8; 10/24 at 7; 10/27, 11/3 at 2 and 7. $18, $22; $20, $25 weekends . . . **Margaret Jenkins Dance Company** in *Inside Outside* (N.Y. premiere) and *Pedal Steal* (world premiere)—10/22 at 7; 10/23, 24, 25, 26 at 8; 10/27 at 2; $12 . . . **Carolyn Carlson**'s solo dance *Blue Lady* (U.S. premiere)—10/25 at 7, 10/26 at 8; $10–$22 . . . **Mechthild Grossman**'s solo theater performance, *Wo Meine Sonne Scheint* (American premiere). 10/29 at 7; 10/30, 31, 11/1, 2 at 8; 11/3 at 2; $12.

### *Riverside Dance Festival*

**THEATER OF THE RIVERSIDE CHURCH,** the Drive at 120th St. (864-2929). Tickets $7. **Choreo Showcase I,** with works by Hikari Baba, Diane Coburn Bruning, Anne E. Courtney, Ken Pierce. 10/23, 25 at 8; 10/27 at 2 . . . **Nanette Bearden Contemporary Dance Theatre**—Three different programs. 10/24, 26, 27 at 8.

### *Other*

**DIME A DANCE CO.**—An evening of choreography by John Goodwin. Washington Square Church, 135 W. 4th St. (924-0077). 10/25–27 at 8. $7.

**KIBBUTZ DANCE COMPANY**—Queens College Colden Center for the Performing Arts, L.I.E. and Kissena Blvd. (718-793-8080). 10/27 at 2. $11–$14.

**KRISHNATTAM: SACRED DANCE-DRAMA OF SOUTH INDIA**—The Asia Society, 725 Park Ave. (288-6400). 10/23 at 8. $20.

**LILLO WAY DANCE COMPANY**—"Night Dances" and "Canterbury," set to music of Bartok, Deak, Trimble, Gershwin, Mercer, Thomson, Field, others. At Marymount Manhattan Theater, 221 E. 71st St. (924-0077). 10/24 at 7:30 (benefit, $40), 10/25, 26 at 8, 10/27 at 3. $8.

**MARIE CHOUINARD**—"Earthquake in the Heartchakra." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 10/24-26 at 8, 10/27 at 3. $7.

**SALLY SILVERS,** in "Extend the Wish for Entire." Ethnic Folk Arts Center, 179 Varick St. (695-5164). 10/26–28 at 9. $5.

**SARAH LIPSETT-ALLISON**—Lincoln Center Library. 10/26 at 2:30. Free.

**SRI VIDYA**—Bharata Natyam dance of South India. Triplex Theater, 199 Chambers St. (618-1980). 10/27 at 3. $10, $12.

**TANGO ARGENTINO**—See Theater listings.

**THEATER BALLET OF CANADA**—New York debut. "Garden," "Symetrie Inquietante" (U.S. premiere), "Tribute," "Moralities," choreogrpahy by Lawrence Gradus. Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (718-434-4242). 10/26 at 8, 10/27 at 2. $8–$16.

**WENDY OSSERMAN DANCE COMPANY**—St. Mark's Church, 10th St. and Second Ave. (924-0077). 10/24–27 at 8:30. $7.

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# OTHER EVENTS

**THE NEW YORK CITY MARATHON** begins at 10:30 a.m. 10/27, on the Staten Island side of the Verrazano Narrows Bridge, with two groups that merge at Fourth and Flatbush Aves. (8-mile mark), then run a route that goes through the five boroughs (see weekend newspapers for viewing details), finishing in Central Park at 66th St. (Tavern on the Green)—26.2 miles!!! (New York Road Runners Club: 860-4455.)

**NATIONAL HORSE SHOW**—At Madison Square Garden on its annual visit, 10/29–11/3. The U.S. Equestrian Team will compete with riders and mounts from West Germany and Canada, and there will be champion horsemen from Australia, Great Britain, Ireland, Italy, and Japan along for the ride too. The team parade is opening night (more on daily highlights next issue), and there will be international jumping every night; the same goes for a dressage dazzler by Olympic gold-medalist Reiner Klimke, except Sun. Tue.-Fri. at 1:30, $5 and $8.50; Sat. and Sun. at 1:30, $8.50–$22.50; Tues.-Sun. at 7:30, $8.50–$30 (564-4400).

**FAIRS, FUND-RAISERS, FESTIVALS,** and seasonal celebrations: The **"Clearwater" Pumpkin Festival** is a mobile one this week, with the Hudson River sloop berthed at a group of piers in our neighborhood and yours. This sail/sale, with Pete Seeger the balladeer-captain in charge, has announced the ship's log: City Recreation Pier, Yonkers, 10/22, 9–5; Roberto Clemente State Park, Bronx, 10/23, 10–3; Bay St. Landing, S.I., 10/24, 9–5; Harlem River, Jefferson Pier, E. 107th St., 10/25, 10:30–4; Fulton Ferry Landing, Brooklyn, 1-/26, noon–5; South Street Seaport Musueum Pier No. 16, the East River, 10/27, noon–5. It's a great way to have fun, enjoy the salty environment, and pick out your holiday pumpkin (from $2). Food and music too . . . A **Halloween Festival** given by the Parks and Recreation folks in Prospect Park 10/26, noon–3 includes guided walks through the Haunted Ravine. Wear a costume, and enter the park through any main entrance. Rain date is 11/2 . . . **St. Michael's Church Fall Festival** benefits outreach programs for the hungry and the homeless of the city. At the Parish House, 225 W. 99th St., 10/26, 11–5; 10/27, 1–5, A bazaar, raffles, children's fun, crafts, books, toys, clothing, and a cafe for lunch . . . **Happy birthday to the Boys Scouts** (they're 75), and also to former president and Boy Scout Teddy Roosevelt (it's his 127th). 10/27, 11–3, there'll be a pow-wow and block party at the T.R. Birthplace, 28 E. 20th St. There'll be booths, demonstrations of scouting skills, games, a film. If you take along a Teddy bear to donate, it will be given to patients at Sloan-Kettering Cancer Center . . . **Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000), invites everyone to help celebrate its 50th anniversary, 10/26 at 2. Linda Russell will sing traditional American songs and play her dulcimer, penny whistle, et al; there'll be walks and talks, slide shows and refreshments, and you can stay around for the harvest sale, which will also be held 10/27 . . . Two events of a more serious nature, but still termed "festival" and "fair": A commemoration of the **genocide of Armenians,** combined with traditional folk dancing and singing, will be part of Union Square Park's activities 10/27 at 2; Fourth Ave. and 17th St., where 21 memorial Little Leaf Linden trees have been planted by St. Vartan's Armenian Cathedral . . . The **Job Connection,** a "job fair for secretarial, clerical, and office-support people," will go on 10/29, 11–7, at the Roosevelt Hotel, Madison Ave. and 45th St.; free. More than 40 companies will send people to interview applicants for jobs that exist.

**FOR BROWSING AND BUYING,** exhibitions, sales, auctions: The **Fall Antiques Show,** 10/24–27 at the Passenger Terminal Pier, Berths 1 and 2, Hudson River and W. 48th St., features "frontier"-American artworks and furnishings. Admission is $6, and a free shuttle bus runs continuously during show hours between the Museum of American Folk Art, 125 W. 55th St., and the pier: noon–10; Sun. to 6. The museum benefits from a preview 10/23, 6–10: $85 (581-2474) . . . Greenwich House's **Antiques Show and Sale** will be held 10/25, 26, 1–10; 10/27, 1–7; $4. A preview 10/24 is $10. You'll find 36 dealers from the Eastern Seaboard exhibiting and selling everything from scrimshaw to sideboards, and Sigmund Rothschild will be on hand Fri. and Sat. to appraise personal treasures you might show him; $10 per item for the service . . . Members of the **Salmagundi Club** will auction their paintings and graphics twice more, 10/25 and 11/1 at 8:30. Admission is free, at the landmark house that is the club's headquarters, 47 Fifth Ave. in the Village, and you can view all the art daily 1–5. Proceeds of sales benefit the scholarship and art-classes programs . . . A **Harvest Festival and Sale** 10/26, 10–4, will benefit the organ-restoration fund of the Church of the Good Shepherd, 240 E. 31st St., where you can buy handicrafts, home-canned and home-baked goods, costume jewelry, and gifts of many sorts; also an auction and raffles . . . An auction 10/23 will put on the block tickets to the *Bill Cosby Show*, a ride aboard Malcolm Forbes's balloon, tickets to the U.S. Tennis Open (Arthur Ashe will help auction some items), dinner with *New York*'s Gael Greene, A Calder tapestry, and more. It's to benefit the expansion program of the Writers' Studio of the **Mercantile Library,** and will be held at a top New York landmark, the Yacht Club, 37 W. 44th St. 6–9 p.m.; $50 . . . The **Junior League's Golden Tree,** 10/24–26, is a cluster of holiday-shopping boutiques, at 130 E. 80th St., 11–4 Fri. and Sat., 6–9 both Thurs. and Fri.; $5 days, $10 evenings. Boutiques represented are both in town and out.

**WORDS FROM THE WISE—Illustrious Women,** the series of lecture/tours by the 92nd Street Y (427-6000, ext. 179), continues with the Manhattan Theater Club's artistic director, Lynne Meadow, who will greet visitors at the City Center, 10/21 at 6:30; must reserve for this, $8. **NOTE:** By error, in last week's column, a date for this series was listed as 10/22. There is no event scheduled for this date, and we regret the mistake . . The Art Dealers Association of America series **Behind the Scenes in the Art World,** at the Guggenheim Museum, continues 10/22 and 10/29, at 7:30. First date: Tony Randall moderates "Looking Back: The Art World Then and Now," with directors of the Borgenicht, Hirschl & Adler, Kraushaar, and Newhouse galleries. Each is $12 (360-3555) . . . **Antisemitism—Threat to Western Civilization,** an open conference at N.Y.U.'s School of Law, 40 Washington Square South, begins at 9:30 a.m. 10/27. Many aspects of the subject as it surfaces around the world today will be explored, with Hebrew University's Dr. Yehuda Bauer the luncheon keynote speaker. $25 for registration (472-9800) . . . The Asia Society and Marymount Manhattan College are co-sponsoring **Shiva!,** an afternoon celebration of the Hindu god and a symposium, including Indian-dance performances, lectures, a film, and a photography exhibit. At Marymount, 221 E. 71st St., 10/26, 1:30–4. $35 (535-5400).

## TOURS

**GHOSTS OF GREENWICH VILLAGE**—Aaron Burr and the Lady in Black top this sinister list. Guide Michael Levin shows you their haunts, 10/26 at 2, 10/27 at 4. 924-7187 for meeting place. $5.

**AUTUMN-BEAUTY WALKING TOUR**—Dr. Andrew Geller, Queens College botanist, will identify fall foliage along the museum's walking trails. 10/27 at 2. Queens County Farm Museum, 73-50 Little Neck Pkwy., Floral Park (718-468-4355). $3.

**NEW YORK WALK-ABOUT**—"Millionaires' Row—New York's Gold Coast": meets on the N.E. corner of Fifth Ave., at 58th St., 10/27 at 11 a.m. and 2 . . . "Pre-Revolutionary Burial Grounds—Epitaphs in Stone": meets on Broadway and Fulton St., 10/ 27 at 1. (582-2015 weekdays; 914-834-5388 eves., weekends). $5.

**BROOKLYN: EXPERIENCE THE PANORAMA**—Tours by the Brooklyn Historical Society, 128 Pierrepont St. (718-624-0890). 10/22 at 12:30: Brooklyn Heights; 10/24 at 12:30: the site of the proposed Metrotech; these meet at the Society, and are free. 10/27 at 1, meet at the Greenpoint Savings Bank, 807 Manhattan Ave., for an architectural tour of Greenpoint; $5.

**UPPER FIFTH AVENUE: THE TOWNHOUSE AND THE PRIVATE PLACE**—From 89th St. and Fifth Ave., via the Church of the Heavenly Rest, the Otto Kahn Mansion, and the Russian Orthodox Church, to the Museum of the City of New York. 10/27 at 1:30, corner of 89th St. and Fifth Ave. $3 (534-1672).

**HOW TO BE AN AMATEUR NATURALIST**—Albert Aldham conducts, 10/27 at 1 p.m. Meet at the flagpole near the Isham St. entrance to Inwood Hill Park. $1 (information: Rosemary Vance, 374 Wadsworth Ave.).

**ADVENTURE ON A SHOESTRING**—A stroll across the George Washington Bridge on its 54th birthday, 10/25 at 2. Meet at N.W. corner of 177th St. and Fort Washington Ave. $5 (265-2663).

**TOURS WITH THE MUNICIPAL ART SOCIETY**—(935-3960). Phone for reservations and directions. "Richmond Hill: Planned Community" is a tour of this Queens suburb, planned between 1867 and 1872 . . . "Architects at Work" visits N.Y. firms. 10/29 at 1, R.M. Kliment & Frances Halsband Architects, designers of commissions both large and small, will host $8.

**GREENWICH VILLAGE**—"The Village Experience" is personalized walk with Lili Pollatos, who talks abou history, trends, architecture (334-8463). Daily excep Sun., at 10 and 2. $10.

**TOURS WITH THE 92ND STREET Y**—Pre-registration re quired for all tours (427-6000, ext. 179). Phone abou out-of-town and "activity" tours. 10/27: "Roosevel Island Artists," with Bonnie Goodman, Steve Farb stein, and Alex Gambur (12:30 p.m., $13); "Cemeter ies: Tours and Tales," a search for governors, general and black sheep (11 a.m., $8); "Astor Place," farm land, fashion-land, now in-land (12 noon, $8 "Brooklyn Bridge and 'Bargemusic' " (12 noon, $18 "Jewish Williamsburg" visits the home of the Sa mars, a reclusive Chassidic group (11 a.m., $13).

**PROSPECT PARK ENVIRONMENTAL CENTER**—10/26 at a.m.: "Autumn Birds 'n' Beasties" meets at PPE Prospect Park Picnic House. Adults, $2; children, (718-788-8500).

**PICTURE STATEN ISLAND**—A five-hour bus tour by th S.I. Historical Society: Richmondtown Restoratio the Alice Austen House, and Great Kills harbor. Su through 10/27. Meets at noon at the Ferry termin S.I., on bus ramp A. $10, children $6 (718-351-161

**THE BRONX,** along the Harlem River Gorge, is the cho en path of the Shorewalkers of New York, 10/27 9:30 a.m. Meet at the S.W. corner of 207th St. a Broadway (663-2167). $3.

**GREENWICH VILLAGE: BOHEMIAN DAYS**—10/26, a.m. and 2; meet at Jefferson Market Library, Six Ave. at 10th St. $5 (924-7187).

**UPPER WEST SIDE**—Weekly walk with Vivian Awner, who explains what shaped the area, from t Dakota's early days to Art Deco. Every Sun. at 2; (662-4042, for meeting place).

**HARLEM SPIRITUALS AND GOSPEL**—(718-275-140 Gospel and Sprituals tour, every Sun. 9 a.m.–1 p. Residential areas, the Morris-Jumel Mansion, an Baptist church service. $23, reserve by noon S . . . Soul Food and Jazz tour, Thu., Fri., and S 7:30–midnight, with dinner, music, and drinks. $ reserve 24 hours ahead.

## OTHER EVENTS

**URBAN PARK RANGERS**—There are New York Harbor tours aboard the *Andrew Fletcher,* the sidewheeler at South Street Seaport Museum Pier 16, with lectures on waterfront topics: 10/26, "Geology of the Bay": a product of collisions and erosions observed. 10/27, "Containerports and National Monuments": A revolution in cargo handling will be seen at point-blank range. Tours continue Sat. and Sun. through 11/2 at 2; $5 (964-2082) . . . "The History and Design of Central Park," a tour each Sat. at 1:30, leaves from the Dairy, 64th St. west of the zoo; free. At 3 each Sat., the Rangers show you some of the park's natural areas; meet at Belvedere Castle, south of the Great Lawn at 79th St. . . . Phone borough offices for the rest of this weekend's schedule: Bronx (589-0096). Brooklyn (718-297-3400). Manhattan (379-3091). Queens (718-699-4204). Staten Island (718-442-1304).

## SPORTS

**PRO FOOTBALL—Jets:** 10/27 vs. Seattle. Giants Stadium, East Rutherford, N.J. (421-6600). $15.

**BASKETBALL—Knicks** (Madison Square Garden: 564-4400): 10/26 at 1 p.m. vs. Philadelphia. $8–$16 . . . **Nets** (Brendan Bryne Arena, East Rutherford, N.J.: 201-935-8888): 10/25 at 8 vs. Boston. $6–$17.

**HOCKEY—Rangers** (Madison Square Garden: 564-4400): 10/23 vs. New Jersey; 10/25 vs. Los Angeles; 10/27 vs. Boston. Games at 7:30. $8–$19 . . . **Islanders** (Nassau Coliseum, Uniondale: 516-794-4100): 10/24 vs. Quebec; 10/29 vs. Los Angeles. Games at 8:05. $16–$25.

**HORSE RACING**—The thoroughbreds are at Aqueduct for the fall-winter meeting, through 12/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured races: 10/23, the First Flight; 10/26, the Discovery; 10/27, the Damon Runyan.

## CHILDREN

**19TH ANNUAL CHILDREN'S HALLOWEEN PARTY,** from the Committee for a Creative Playground, on 10/26 at 12:30 p.m., Adventure Park Playground, CPW and 67th St. Activities include a costume parade. Free.

**GABRIEL GHOST,** by Maximillion Productions, 10/26 at 2, Martin Theatre, 108 E. 89th St. It takes place in the cities of Harum Scarum and New York, and features Sir Grammercy Ghost, Petunia Witch, and Count Chive Oregano. $4 (722-5160).

**ANN BEATTIE** gives free readings from her first children's book, *Spectacles,* 10/26 at 12 noon at Dalton's on Sixth Ave., 8th St. (674-8780), and 2 p.m. at their Fifth Ave. store, between 52nd and 53rd Sts. (247-1740). She will also appear on 10/27 at 12:30 at Turtle Bay Bookstore, in Herald Center (594-4360), and at 2:30 at Eeyore's on Madison Ave., 82nd St. (362-0634).

**MAURICE SENDAK** will be featured at FAO Schwarz (Fifth Ave., at 58th St.), 10/23 at 11:30 a.m. Eighty books ago, Sendak was an assistant window designer at FAO, so he's returning home. Free (644-9400).

**CHILDREN'S FALL FESTIVAL** arrives at Queens County Farm Museum (73-50 Little Neck Pkwy., Floral Park), 10/26 at 10 a.m. Fall frolics include farm animals, pumpkins, donkey cart rides, games, refreshments, and a special show, "Two Clowns in Search of a Circus"—Smedley and Fred bump into each other on the way to the circus. Show times at 11 a.m. and 1:30. Show is $2.50, festival is free (718-468-4355).

**HE JUNGLE BOOK,** performed with life-size puppets by Pegasus Productions, will be appear on 10/27 at 2 p.m. Fred and Anna Landau Building of the Riverdale YM-YWHA, 5625 Arlington Ave., off 256th St. Adults, $4; children, $3 (548-8200).

**BUFFALO BILL TALE WITH JOHNNY MOONBEAM AND THE SILVER ARROW** tells of a boy's efforts to earn the Silver Arrow of his tribe. Joseph Golden is the author, presented by Revelations Theatre, 10/26 at 11 a.m. 277 Park Ave. South (21st St.) (475-1216). $3.75.

**EDDY BEAR**—A party by the Pilot Club of New York celebrates Teddy Roosevelt's 127th birthday. Take your bears and enter them in contests for the oldest, most humorous, most huggable, best-dressed, most loved. 10/27 at 4–6, Theodore Roosevelt Birthplace, 28 E. 20th St. $5–$20; registration recommended, payable to the Pilot Club, care of the birthplace.

**HEATREWORKS/USA** presents "Lady Liberty." Book and lyrics by John Allen, music by Joe Raposo, directed by John Henry Davis. 10/26 at 1, 10/27 at 12:30 p.m. Promenade Theatre, 2162 Broadway (76th St.) (595-7500). $9, $12.

**THEATRE/MASK/MUSIC**—Alice Eve Cohen creates and performs three myths: "The Balinese Frog Prince," "Manu and the Fish," and "The Minotaur." 10/25 at 8; 10/26 at 1 and 8; 10/27 at 1 (adults, $6; children, $4). Goddard-Riverside Community Center, 647 Columbus Ave. (873-6600, ext. 202).

**MICHAEL TAUBENSLAG PRODUCTIONS** presents "Peter Pan Meets the Wicked Wizard" at 1 and "Pinocchio" at 2:30, on 10/27. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

**ON STAGE, CHILDREN!** will present "You + Me = We," a collage of stories, songs, scenes, and poems depicting childhood experiences. Sat. at 1 and 3:30 p.m., Hartley House Theater, 413 W. 46th St. (off Ninth Ave.) (666-1716). Adults, $4; children, $3.

**PUPPETWORKS, INC.** presents "Red Riding Hood" 10/27 at 2. Old First Church, Carroll St. and Seventh Ave., Brooklyn. $3.50 (reservations: 718-834-1828).

**PUPPET PLAYHOUSE**—"Tamara and Shadow Puppet Theatre of Java," by Wayang Kulit, features authentic oriental puppets. 10/26 at 11 a.m. and 1 p.m. Murphy Center at Asphalt Green, 555 E. 90th St. $3 (reservations suggested: 879-3316).

**METROPOLITAN MUSEUM OF ART**— 10/26 at 2, meet Aliki, author of *Mummies Made in Egypt* and *A Medieval Feast*. 10/27 at 2, "Haunts and Taunts": Halloween readings, mime, and witchery, by the students of the Walden Theatre Conservatory. Fifth Ave. at 81st St. (Optional museum admission).

**CITY OF NEW YORK PARKS AND RECREATION—Belvedere Castle:** Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 10/26 at 1, "Mask-Making for Trick-or-Treaters": Create a mask to top off your Halloween costume, with artist Roz Jacobs. 10/26 at 3, "Haunted Halloween Tour": Join Princess Belva and Dorus the Dragon on a haunted tour of the Ramble; costumes encouraged. Free but must reserve for Sat. workshops.

**NEW YORK PUBLIC LIBRARY**—At the **Yorkville Branch,** 10/24 at 4, "Morris' Disappearing Bag," "Crac," and "Zoo Animals in the Wild—Rhinos and Hippos." Picture-book hours, Tue. and Wed. at 4. Storyhour, 10/29 at 4. 222 E. 79th St. (744-5824) . . . Story hours at **Muhlenberg** (209 W. 23rd St., 924-1585), 10/25 at 4, and the Central Children's Room of the **Donnell Library Center** (20 W. 53rd St., 621-0636), 10/26 at 3 . . . Picture book hours at **Kips Bay** (446 Third Ave., 683-2520), 10/28–29 at 3:30 . . . Various Halloween programs: **Jefferson Market** (Sixth Ave. and 10th St., 243-4334), 10/28–30 at 3:30; **Hamilton Fish Park** (415 E. Houston St., 673-2290), 10/24–25 and 29 at 4 p.m. Free. Call your local branch for activities.

**CHILDREN'S MUSEUM OF MANHATTAN,** at the Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.–Sun. 1–5; weekends, children $3, adults $2; weekdays, $2 and $1. 10/26 at 1:30 and 2:30, "Halloween Havoc . . . A Mystery Develops": Who killed the Earl of Cortelyou? Help solve the mystery, presented by Rose Reissman and the students of Ditmas Jr. High Writing Institute. 10/27 (all afternoon), "Halloween Party": Wear your Halloween costume to the museum and create a mask to go with it. Free with museum admission.

**MUSEUM OF THE CITY OF NEW YORK**—10/26 at 1:30 p.m.: "The Captain Dan and Conrad Show," featuring ventriloquist Dan Ritchard and his feathered friend, Conrad Burdee. Following the show, at 2:40, there will be a "Please Touch" demonstration, in which children may handle antiques (butter churn, ice skates, cradle, footwarmer, etc.). Fifth Ave. at 103rd St. 1–5, closed Mondays (534-1672). $2.50 for the puppet show, $1 for the please-touch program, with free museum admission.

**BROOKLYN CHILDREN'S MUSEUM**—Call 718-735-4400 for details of daily activities. 10/27 at 2 and 3:15, Yi Wan Ran Chinese Puppet Troupe, on tour from Taipei, Taiwan, will appear with hand-carved puppets . . . The museum celebrates the U.S. postal system's fifth annual National Stamp Collecting Month, through 10/31. Hours: Mon., Wed., Fri., 2–5; Thu. (family night), 2–8; Sat., Sun., holidays, 10 a.m.–5. 145 Brooklyn Ave.

**CLAY PIT PONDS STATE PARK PRESERVE**—A sampler of activities (718-967-1976 for more information): "After School Nature Programs for Children" (10/24, 31); "Parent-Tot Nature Program" (10/25, 26, 28); "Halloween Storytelling and Campfire" (10/25, 26); "Halloween Festival" (10/27). Carlin St., off Sharrotts Rd., Charleston, S.I.

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# NIGHTLIFE
## DIRECTORY

**KEY TO ABBREVIATIONS**

| | |
|---|---|
| **AE** | **American Express** |
| **CB** | **Carte Blanche** |
| **DC** | **Diners Club** |
| **MC** | **MasterCard** |
| **V** | **Visa** |

Please check hours and talent in advance. Many places are forced to make changes at short notice.

## POP/JAZZ

**AMAZONAS—492 Broome St.,** 966-3371. Restaurant featuring the music of Brazil, every Mon.–Sat. from 5–9, George Andre. Thurs., Mario Toledo—Choros from Brazil. Fri.–Wed. from 9–2 a.m., Melcio Milito and his new group. **AE, CB, DC.**

**ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts.,** 242-9066. 10/23,24, Fred Hirsch Trio. 10/25,26, John Vitale Quartet. 10/27, Judy Niemack Trio. 10/28, Betty Shirley Trio. 10/29, George King Quartet. 10/30,31, Lyle Atkinson Duo with Richard Wylands. **AE, CB, DC, MC, V.**

**BLUE NOTE—131 W. 3rd St.,** 475-8592. Thru 10/27, Richie Cole and Alto Madness; Charles McPherson Quartet. 10/28, Toshiko Akiyoshi; Lew Tabackin All Star Big Band. 10/29–11/3, The Modern Jazz Quartet. Shows at 9 and 11 with an extra show Fri.–Sat. at 1 a.m. **AE, MC, V.**

**THE BOTTOM LINE—15 W. 4th St.,** 228-7880. 10/23, The Roches. 10/24, Maynard Ferguson and His Big Band; Jack Swerzie. 10/25, Cousin Brucie's "Heroes & Legends" with guest co-host Ronnie Spector. 10/26, Taj Mahal. **No credit cards.**

**BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts.,** 787-8300. Cafe/bar/gallery. Jazz Piano Festival. Thru 10/28, Larry Willis. 10/29–11/4, Danny Mixon. Music from 9–1 a.m. **AE, MC, V.**

**CARLOS 1—432 Sixth Ave. at 10th St.,** 982-3260. Supper club. Thru 10/27, Jon Hendricks and Company. 10/29–11/3, David "Fathead" All-Star Quartet. Upstairs, dance with Loxley Dillon & Orchestra. **AE, CB, DC, MC, V.**

**EAGLE TAVERN—355 W. 14th St.,** 924-0275. Mon., Irish Sessions. 10/26, Double Decker String Band. 11/2, Main Line Express. Shows at 9. **No credit cards.**

**FAT TUESDAY'S—190 Third Ave.,** 533-7902. Thru 10/27, Ron Carter Quartet. 10/28, The Les Paul Trio. 10/29–11/3, Nat Adderley Quartet. Shows Sun.–Thurs. at 9 & 11, Fri.–Sat at 8, 10, & midnight. **AE, MC, V.**

**FOLK CITY—130 W. 3rd St.,** 254-8449. 10/23, Mojo Nixon/The Windbreakers; The Wygals. 10/25, Mimi Farina. 10/26,27, Comedy with Jane Brucker. 10/28, Sonny Ochs. 10/29, Irish music night. 10/30, The True Believers; The A-Bones. **No credit cards.**

**GREENE STREET CAFE—101 Greene St.,** 925-2415. Multi-level floors for entertainment. 10/23–26, Hilton Ruiz and Major Holley. 10/27, Richard Carr Duo. 10/28, Peter Malinverni. 10/29–11/2, Joanne Brackeen and Clint Houston. **Upstairs:** 10/23 at 8:30, Laura Theodore, followed by Annie Golden at 10. 10/24 at 8:30, Marta Sanders; Zora Rasmussen with Marc Shaiman at 10, and Loretta Devine with Loni Berry at 11:30. 10/25 at 11, Gail Boggs with Brenda Madison, followed by the Mario Cantone Comedy Show at 1 a.m. 10/26 at 9, The High-Heeled Women; followed by Music and Comedy Showcase at 11 and 1 a.m.. **AE, MC, V.**

**GREGORY'S—63rd St. & First Ave.,** 371-2220. Thru 11/2, Wed.–Sat. 10–3 a.m., singer Kitt Moran with pianist Mike Moran and John Arbo on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Mon. 10–3, singer pianist Baba Motta with John Belzaguy on bass. Tues. 10–3, Chuck Wayne Trio. Sun., 5–10, Stan Edwards Duo followed by Leslie Pintchik and Scott Hardy from 10–3 a.m. **AE, CB, DC, MC, V.**

**HORN OF PLENTY—91 Charles St., at Bleecker St.,** 242-0636. 10/23 at 8, Ann Schlumberger with Steve Lutvak. 10/24–26 at 8, Lisa Cosman in *Looking at Love After Forty.* 10/25 at 10:30, Johnny Nicholson. 10/26 at 10:30, Sidney J. Burgoyne. 10/29 at 8:30, Lynn Lobban sings John Wallowitch with Mr. Wallowitch on piano. 10/31, at 9, Linda Satin with John Jacobson. **AE, CB, DC, MC, V.**

**HORS D'OEUVRERIE—One World Trade Center,** 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Lee Musicker plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

**KENNY'S CASTAWAYS—157 Bleecker St.,** 473-9870. 10/23, Bill Block and Big Bang. 10/24, Sky/Rockphonics. 10/25, David Roche; Mike Corbin. 10/26, Roo Ha Ha; Blonde Obsession. 10/29, N.Y.C. Soul Band. 10/30 Jeff Young. 10/31, Halloween with The Shane Gang. **No credit cards.**

**KNICKERBOCKER SALOON—33 University Pl.,** 228-8490. Atmospheric room with jazz Tues.–Sat from 9:30 p.m., Sun.–Mon from 9. Thru 10/26, pianist Michael Abene with Russell George on bass. 10/27,28, Esther Blue. 10/29–11/2, pianist James Williams with Ray Drummond on bass. **AE, MC, V.**

**MICHAEL'S PUB—211 E. 55th St.,** 758-2272. Thru 10/26, Kay Ballard stars with Arthur Siegel in a special show devoted to the Genius of E. Y. ("Yip") Harburg, Tues.–Sat at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. 10/29–11/30, Jonathan Schwartz. Closed Sundays. **AE, DC, MC, V.**

**ONE FIFTH AVENUE—1 Fifth Ave., at 8th St.,** 260-3434. Bar/Continental restaurant. 10/23, Nina Menge and Jon Weiss. 10/24, Dorothy Stallworth. 10/25,26, Phoebe Legere. 10/27, Jull McManus. 10/28, Nina Sheldon. 10/29, Keith McDonald. 10/30, Nina Menge and Jon Weiss. 10/31, Dorothy Stallworth. Music from 9:30. **AE, CB, DC, MC, V.**

**THE RITZ—119 E. 11th St.,** 228-8888. Dance to the Big Beat. 10/25,26, The Blasters. 10/31, Red Hot Chili Peppers; Fishbone. **No credit cards.**

**SEVENTH AVE. SO.—21 Seventh Ave. So.,** 242-4694. 10/23, Southern Exposure. 10/24, The Duda Band. 10/25,25, Hiram Bullock, Jaco Pastorius, Victor Lewis. **MC, V.**

**SWEET BASIL—88 Seventh Ave. So.,** 242-1785. Eddie Chamblee Quartet, Sat., 2–6. Legendary trumpeter Doc Cheatham, Sun 3–7. Gil Evans's Orchestra, Mon. 9:30–midnight. 10/23–27, Dirty Dozen Brass Band. **AE, MC, V.**

**SWEETWATERS—170 Amsterdam Ave., at 68th St.,** 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 10/26, Arthur Prysock, celebrates 40 years in show business, Tues.–Thurs. at 9 & 11, Fri.–Sat. at 10 & midnight. Rejoice on a Sunday afternoon musical presentation. **AE, DC, MC, V.**

**TRAMPS—125 E. 15th St.,** 777-5077. 10/23, Firesign. 10/24, Dristi Rose with Chris Christo. 10/25,26, Big Jay McNeely. 10/27, The Outriders, The Works. Shows from 9 p.m. **No credit cards.**

**VILLAGE GATE—*Bleecker & Thompson Sts.,*** 475-5120. 10/28, Mongo Santamaria and his band. With Ray Mantilla and his Space Station. Guest jazz soloist: Richie Coles. Music from 9 p.m. **Terrace:** Nightly from 9:30, pianist Hilton Ruiz with Major Holley on bass. **No credit cards.**

**VILLAGE VANGUARD—178 Seventh Ave. So.,** 255-4037. 10/22–27, John Faddis Quintet. 10/29–11/3, McCoy Tyner and his 12-piece band. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

**THE WEST END—2911 Broadway,** 666-9160. Jazz, nightly from 9. 10/23–27, Pazant Bros., a hard-rocking swing band. 10/30–11/2, The Joe Newman Quintet. **MC, V.**

**ZINNO—126 W. 13th St.,** 924-5182. Italian restaurant with music Mon.–Sat. at 8. 10/22–10/27, Gene Bertoncini on guitar, Michael Moore on bass. 10/28, Brian Torff, Jim Roberts. **AE.**

## COUNTRY/WESTERN

**LONE STAR CAFE—Fifth Ave., at 13th St.,** 242-1664. Texas-style bar, with continuous country-and-western entertainment. 10/23, Albert King and Johnny Copeland. 10/24, Gary Puckett and the Union Gap. 10/25,26, Commander Cody and the Bud Moffett Band. 10/27, Jaco Pastorius. 10/28–30, Billy Bragg and the Tailgators. 10/31, closed. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. **AE, CB, DC, MC, V.**

**O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts.,** 751-5470. Country-music hangout. **AE, DC, MC, V.**

## COMEDY/MAGIC

**CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts.,** 924-3499. Restaurant with cabaret. 10/22–27, Richard Belzer. 10/29–11/3, Bill Maher. **AE, MC, V.**

**COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St.,** 861-9386. Restaurant, showcase for stand-up comics and singers. Sun.–Thurs. the fun starts at 9, Fri.–Sat. 8:30 & midnight. **AE, MC, V.**

**DANGERFIELD'S—1118 First Ave.,** 593-1650. 10/21–26, Richie Gold, Danny Curtis, John Mulrooney, Adrienne Tolsh, Randy Hyten. 10/27, The Comedy Show. **AE, CB, DC, MC, V**

**IMPROVISATION—358 W. 44th St.,** 765-8268. Comic and singers seven nights a week, with regulars Ro Darian, John Mendoza, King & Mende, Sun.–Thurs 8–4 a.m., Fri. & Sat. two shows at 8 & midnight. **No credit cards**

**MAGIC TOWNE HOUSE—1026 Third Ave.,** 308-273 Magic cabaret with professional magicians, Fri.–Sa from 8 p.m. **No credit card**

**MOSTLY MAGIC—55 Carmine St.,** 924-1472. Nigh club/theater featuring magic and comedy. Tues Showcase. Wed., magician Imam and comedian Ter Day. Thurs., magician Jo Monte and Terry Day. Fri magician Slydini and comedian Barry Steiger. Sat magician Peter Samelson and comedian Barry Steige Tues.–Thurs. at 9:30, Fri. at 9 & 11. **AE, MC,**

## DISCO/DANCING

**BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th 59th Sts.,** 247-7000. Lively discotheque, Mon.–F 4:30–3 a.m., Sat. 9–4 a.m., Sun. 9–3 a.m. **A**

**JIMMY WESTON'S—131 E. 54th St.,** 838-8384. Resta rant which serves up jazz and dancing. Thru 11/1 the Mike Cerratti Trio alternating with singer-piani Tommy Furtado. Nightly except Sun., from 8 p.m.- a.m. **AE, CB, D**

**THE RED PARROT—617 W. 57th St.,** 247-1530. Cl occupying a whole city block! Resident twenty-pie orchestra plays everything from country-and-weste to jazz, Tues.–Sat. 10–4 a.m. **No credit car**

**REGINE'S—502 Park Ave., at 59th St.,** 826-0990. El gant French restaurant *Mon.–Sat. 6–midnight wit* lively disco from 10:30 p.m. **AE, CB, DC, MC,**

**ROSELAND—239 W. 52nd St.,** 247-0200. Legenda ballroom features a 700-seat restaurant/bar, and open for dancing, Thurs.–Sun. from 2:30. **AE,**

**S.O.B.'S—204 Varick St.,** 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa and the Caribbean. 10/22–10/24, Astrud 'Gilberto. 10/25, Tabou Combo. 10/26, Mikata. 10/27, 28, Ebeneezer Obey. **AE, V.**

**37TH ST. HIDEAWAY—32 W. 37th St.,** 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 7–midnight, Fri.–Sat. 7–1 a.m. **AE, CB, DC, MC, V.**

## CABARET

**THE BALLROOM—253 W. 28th St.,** 244-3005. Every Wed.-Sat. at 6:30, Blossom Dearie, followed by the legendary harmonica virtuoso, Larry Adler, at 9 (with Karen Akers from 10/29–11/12), and jazz tap-dancer Brenda Bufalino accompanied by the Amy Duncan Trio, at 11. **AE, MC, V.**

**CAFE VERSAILLES—151 E. 50th St.,** 753-3884. Palatial cabaret/restaurant with a richly spiced revue *Panache,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. **AE, CB, DC, MC, V.**

**CHIPPENDALES—1110 First Ave., at 61st St.,** 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. **AE.**

**FREDDY'S SUPPER CLUB—308 E. 49th St.,** 888-1633. Restaurant/bar. 10/22–11/9, Kay Starr. **AE.**

**JAN WALLMAN'S—28 Cornelia St., bet. Bleecker and West Fourth Sts.,** 242-9557. 10/24, Kate and Eric Comstock. 10/25, *Love and Other Frustrations* with Bea Schulman and Joel Maisano. 10/26, Judy Kreston, David Lahm, Gene Perla. 10/27, Barbara Lea, Wes McAfee. 10/28, Bob Stewart and Buddy Barnes on piano. **No credit cards.**

**PALSSON'S—158 W. 72nd St.,** 595-7400. Continental restaurant. *Forbidden Broadway 1985,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Susan J. Jacks, Herndon Lackey, Nora Mae Lyng and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

**PANACHE—149 E. 57th St.,** 935-0244. 10/23, Leigh Clarkgranville. 10/24, Robin Morlock. 10/25, Helen Angelo; Well, Well, Jacques Brel! A Cabaret Tribute. 10/26, Grace Cosgrove; Well, Well, Jacques Brel! 10/27, Diana Templeton. 10/28, Lisa Kirchner. 10/29, Victor Braxton. 10/30, Leigh Clarkgranville. **AE, MC, V.**

**PARK TEN—10 Park Ave., at 34th St.,** 889-1310. Supper club. Thru 10/26, Peggy King with the Mike Renzi Trio, Wed. & Thurs. at 9, Fri. & Sat at 8:30 & 10:30.From 10/29, Susannah McCorkle. **AE, CB, DC, MC, V.**

**RAINBOW GRILL—30 Rockefeller Plaza, 65th floor,** way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 10/27, Jack Morgan and the Russ Morgan Orchestra, play for dancing, nightly except Mon. **AE, CB, DC, MC, V.**

## HOTEL ROOMS

**LGONQUIN—59 W. 44th St.,** 840-6800. **Oak Room:** Singer Julie Wilson accompanied by pianist Billy Roy in *'S Wonderful, 'S Marvelous, 'S Julie, A Gershwin Celebration,* Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

**ARLYLE—Madison Ave. & 76th St.,** 744-1600. **Cafe:** Intimate supper club/bar. Thru 12/31, Bobby Short, the legendary saloon singer accompanied by Beverly Peer and Robbie Scott, Tues.-Sat. at 10 and midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.-Sat. at 10 p.m. **AE, CB, DC, MC, V.**

**ORAL TUSCANY—120 E. 39th St.,** 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7–11 p.m. **AE, CB, DC, MC, V.**

**RAND HYATT—Park Ave., at 42nd St.,** 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.-Sat. from 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

**HILTON—53rd St. & Sixth Ave.,** 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed., pianist Betsy Hirsch takes over. Every Mon.-Fri., from 3-7, pianist Spencer Glanz, and Sat.-Sun., Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.-Thurs from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

**PLAZA—Fifth Ave., at 59th St.,** 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.–Fri. 6–11. Sat.–Sun.pianist Nancy Winston, 6–11. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30–1:30 a.m. **AE, CB, DC, MC, V.**

**WALDORF-ASTORIA—Park Ave. & 50th St.,** 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.-Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon., 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.-Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

## BACKGROUND MUSIC

**APPLAUSE—40th St. & Lexington Ave.,** 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.–Sat. from 7:30. Marcy Stein sings and plays Mon.–Tues. **AE, DC, MC, V.**

**THE BACK PORCH—488 Third Ave., at 33rd St.,** 685-3828. Continental restaurant featuring David Sherman at the piano Mon.–Sat. from 8. **AE, CB, DC, MC, V.**

## PIANO ROOMS

**DON'T TELL MAMA—343 W. 46th St.,** 757-0788. 10/23, Lisa Maxwell; Helen Baldassare, De Laria and Strobel. 10/24, Darnell, Helen Baldassare, De Laria and Strobel. 10/25, 26, Helen Baldassare, De Laria and Strobel. 10/27, Gay Comedy, Steve and Melinda Show. 10/28, Allison McKay and John Herrera. 10/29, Dori Legg and Ann Hampton Gallaway. **No credit cards.**

**DUPLEX—55 Grove St.,** 255-5438. Cabaret/piano bar. 10/25, For Play—improv. group. 10/26, Mr. Ruby Rims. 10/27, Lynn Lello, Elizabeth Woolfe and Bill Looven. 10/28, Joan Baker, Woman, the Theater Piece. 10/29, 'Miss Gulch Returns with Fred Barton; Carmel Ferrer. 10/30, Francine Evans, The New Doll in Town. **No credit cards.**

**HANRATTY'S—1754 Second Ave.,** 289-3200. 10/22–26, Jaki Byard. 10/29–11/2, Carol Britto. Sun.–Thurs. at 8:30 & 10:30, Fri.–Sat. at 9 & 11. **AE.**

**JAKE'S—801 Second Ave., at 43rd St.,** 687-5320. Thru 10/26, singer-pianist Chris Barrett, Wed.–Sat. from 10–1 a.m. **AE, CB, DC, MC, V.**

**JOES PIER 52—163 W. 52nd St.,** 245-6652. Jazz singer-pianist Teddy Robinson, Mon.–Sat. 8–1 a.m. **AE, CB, DC, MC, V.**

**LA CAMELIA—225 E. 58th St.,** 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

**LE VERT GALANT—109 W. 46th St.,** 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

**MORTIMER'S—75th & Lexington Ave.,** 861-2481. Good-looking room, with pianist Frank Owens, Tues.–Sat. 11:30 to closing. **AE, DC.**

**MRS. J'S SACRED COW—228 W. 72nd St.,** 873-4067. Restaurant/piano bar with Tom Booth playing Tues.–Sat. from 8 p.m. **AE, CB, DC, MC, V.**

**NICKELS—227 E. 67th St.,** 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.–Sat. from 8 onwards. **AE, DC, MC, V.**

**RUPPERT'S—Third Ave. at 93rd St.,** 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Fri., Bobbi Miller. Thurs., Bucky Bucholtz. Sat. George Cotton. Music from 8. **AE, DC, MC, V.**

**TED HOOK—256 W. 52nd St.,** 247-4949. Ted Hook's latest restaurant/piano bar with Ronny Whyte at the piano every Tues.–Sat. from 10 p.m. Mon., Ronnelle Bright takes over. **AE, MC, V.**

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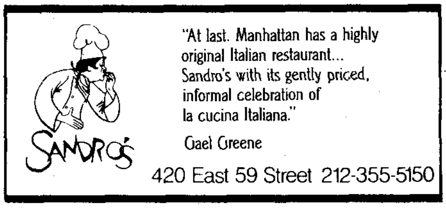

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# RADIO
## HIGHLIGHTS

### Wed., Oct. 23

**3:00/WNCN—Wassenaer:** Cto Armonico in f; **Offenbach:** La Belle Helene.

**WNYC—**Favorite recordings by Isobel Baillie and Peter Dawson.

**4:04/WQXR-AM/FM—Milhaud:** Le Boeuf sur le Toit; **Haydn:** Divertimento.

**5:00/WNCN—Rossini:** *William Tell:* Ov; **Mozart:** Sym #24 in B-Flat.

**6:00/WNCN—R. Strauss:** *Der Rosenkavalier,* Op. 59: Waltzes.

**7:03/WQXR-AM/FM—Torelli:** Sonata a 5 for Trumpet and Strings; **Mozart:** Violin and Piano Sonata in F.

**8:00/WNCN—Beethoven:** Sonata for Piano #14 in c-sharp, Op. 27, #2, "Moonlight"; **Rossini:** Duets.

**WNYC—Franck:** Piece heroique; **Panufnik:** Sinfonia sacra.

**8:05/WQXR-AM/FM—Berlioz:** Beatrice and Benedict: Ov; **Falla:** The Three-Cornered Hat.

**9:00/WNCN—Bach:** Chorale Prelude, "Jesus Christus, unser Heiland"; **Stravinsky:** *Petrouchka.*

**9:06/WQXR-AM/FM—Beethoven:** Sonata in E, Op. 109; **Chopin:** Etude, Op. 10, #4 in c-sharp.

### Thurs., Oct. 24

**3:00/WNCN—Bach:** Orchestral Suite #3 in D; **Ravel:** Cto for Piano in G.

**WNYC—Martinu:** Trio.

**4:04/WQXR-AM/FM—Mozart:** Piano Cto #2 in B-Flat; **Strauss:** Roses From the South; **Paganini:** Il Palpiti, Op. 13.

**6:00/WNCN—Wolf:** Intermezzo; **Chopin:** Etudes, Op. 10, #1–#4.

**7:03/WQXR-AM/FM—Bach:** Suite #4 in D; **Scriabin:** Piano Sonata #4 in f-sharp.

**8:00/WNYC—Handel:** Love in Bath.

**8:06/WQXR-AM/FM—Stravinsky:**The Fairy's Kiss.

**9:00/WNCN—**AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Alfred Brendel, pianist. **Haydn:** Sonata for Piano in E-Flat; **Schubert:** Fantasy in C, "Wanderer."

### Fri., Oct. 25

**3:00/WNCN—R. Strauss:** Death and Transfiguration, Op. 24; **Beethoven:** Grosse Fugue, Op. 24.

**4:04/WQXR-AM/FM—Liadov:** Eight Russian Folk Songs, Op. 58; **Mozart:** Fantasy for a Musical Clock.

**5:00/WNCN—Schubert:** Impromptu in c, Op. 90, #1; **Vivaldi:** Four Seasons: Summer, Op. 8.

**6:00/WNCN—Handel:** Cto Grosso in d, Op. 3, #5.

**7:03/WQXR-AM/FM—Bach:** Violin Cto in g; **Nielsen:** Little Suite for Strings.

**8:00/WNCN—Various:** Recorder Music of Renaissance England; **Haydn:** Sym #87 in A.

**WNYC—Mozart:** *Abduction From the Seraglio:* excerpts.

**8:05/WQXR-AM/FM—Haydn:** Sym #104 in d; **Milhaud:** The Creation of the World.

**9:00/WNCN—Tchaikovsky:** *Sleeping Beauty,* Op. 66: Suite; **A. Scarlatti:** Aria, "Le violette."

### Sat., Oct. 26

**10:00 a.m./WNCN—Copland:** Appalachian Spring; **Handel:** Cto Grosso in G, Op. 3, #3.

**WNYC—Rameau:** La Princesse de Navarre.

**10:04 a.m./WQXR-AM/FM—Mozart:** Horn Cto #3 in E-Flat; **Pergolesi:** Concertino #6 in E-Flat.

**11:00 a.m./WNCN—Beethoven:** Sonata for Violin and Piano #5 in F, Op. 24, "Spring."

**12:00/WNYC—**A Tricentennial Tribute to Domenico **Scarlatti.** A concert recorded this year featuring the RAI Torino Chamber Orchestra and Chorus.

**1:04/WQXR-AM/FM—Rodrigo:** Three Spanish Pieces.

**2:00/WNCN—**National Symphony Orchestra. Mstislav Rostropovich, conductor. With bass Matti Salminen and the Oratorio Society of Washington. **Sibelius:** *Karelia,* Op. 11: Ov; Sym #4 in a, Op. 63; **Mussorgsky:** Scenes from *Boris Gudonov.*

**WNYC—**Scarlatti Saturday. Live broadcast from Symphony Space. Pianists, harpsichordists, and one synthesizer player perform selected sonatas by Domenico **Scarlatti** on the 300th anniversary of the composer's birth.

**2:05/WQXR-AM/FM—**Saturday Afternoon at the Opera. **Verdi:** *Nabucco* (Dimitrova, Domingo, Cappuccilli, Valentini-Terrani, Nesterenko, Orch of the Deutsch Opera/Sinopoli).

**4:00/WNCN—Offenbach:** *Le Papillon:* Prelude and Act I, Scene I; **Ysaye:** Extase, Op. 21.

**5:05/WQXR-AM/FM—Vivaldi:** Cto in c; **Tchaikovsky:** *Eugene Onegin:* Waltz.

**6:04/WQXR-AM/FM—Schubert:** Sym #5 in B-Flat; **Bach:** Fugue in g.

**7:00/WNCN—Various:** Florentine Music of the 14th century; **Dukas:** Polyeucte: Ov.

**8:00/WNCN—**Artist's Image. Dietrich Fischer-Dieskau, baritone. **Schumann:** Lieder; **Reichardt:** Petrarca Sonnets.

**9:00/WKCR—**Opera Topics With Lorenzo Alvary. Henry Pleasants, music critic for the *International Herald Tribune,* guest.

**WNCN—**Saturday Night Opera. **Wagner:** *Lohengrin* (Steber, Varnay, Windgassen, Uhde, Greindl, Bayreuth Festival Orch and Chorus/Keilberth).

**9:04/WQXR-AM/FM—**The Cleveland Orchestra. Yoel Levi, conductor. Barry Tuckwell, horn. **Barber:** *The School for Scandal:* Ov; **Mozart:** Horn Cto #1; Cto #4; **Stravinsky:** *The Rite of Spring.*

**9:30/WKCR—**Covent Garden in the Twenties and Thirties. Stefan Zucker, host. Gina Cigna, Jussi Bjoerling, Vittorio Gui in excerpts from **Verdi**'s *Il Trovatore.*

### Sun., Oct. 27

**9:04 a.m./WQXR-AM/FM—Ravel:** *Le Tombeau de Couperin;* **Schumann:** Andante and Variations for Two Pianos, Two Cellos and Horn.

**10:00 a.m./WNCN—**Classic Guitar. **Giuliani:** Variations on "I Bin a Kohlbauern Bub," Op. 49.

**WNYC—**On **Paganini**'s birthday, a tribute to the virtuosity of 2 great musicians: Heifetz and Horowitz.

**12:00/WNCN—**Brooklyn Academy of Music Chamber Music. The Emerson String Quartet with Menahem Pressler, pianist. **Ravel:** Gaspard de la nuit; **Ravel:** Qt in F; **Schumann:** Qnt in E-Flat for Piano and Strings, Op. 44.

**1:00/WNCN—**Chicago Symphony Orchestra. Georg Solti, conductor. **Corigliani:** Tournaments Ov; **Mozart:** Sym #39 in E-Flat; **Tchaikovsky:** Sym #4 in f, Op. 36; **Haydn:** Sym #83 in g, "The Hen": 4th movement; **Debussy:** Nocturnes: Fetes.

**3:04/WQXR-AM/FM—**New York Philharmonic. Zubin Mehta, conductor. With soprano Galina Vishnevskaya, bass Matti Salminen, New York Choral Artists. **Prokofiev:** Alexander Nevsky, Cantata, Op. 78; **Mussorgsky:** *Boris Godunov:* Scenes.

**4:00/WNCN—Albinoni:** Cto in g, Op. 10, #8; **Poulenc:** Chansons Villageoises.

**5:00/WNCN—Clarke:** Prince of Denmark; **Vivaldi:** Cto for Oboe, Strings and Continuo in C.

**6:00/WNYC—**St. Louis Symphony. **Rossini:** *La Cenerenterola:* Ov; **Mozart:** Piano Cto #27 in B-Flat; **Brahms:** Sym #1 in c, Op. 68.

**7:00/WNCN—Molter:** Cto for Clarinet #4 in A; **Schubert:** Scherzi.

**8:00/WNYC—**Pipedreams. A performance from the Trinity Episcopal Church and Grace Cathedral, San Francisco. **Weaver:** Passacaglia on a Theme by Dunstable; **Bach:** Prelude and Fugue in b; **Menotti:** Ricercare.

**8:05/WQXR-AM/FM—**Delta Opera House. **Mozart:** *Cosi fan tutte* (Schwarzkopf, Ludwig, Kraus, Taddei, Phil Orch/Bohm).

### Mon., Oct. 28

**3:00/WNCN—Brahms:** Sonata for Violin and Piano #1 in G, Op. 78; **Wiren:** Serenade for Strings, Op. 11.

**4:04/WQXR-AM/FM—Beethoven:** The Ruins of Athens: excerpts; **Chopin:** Polonaise #5 in f-sharp, Op. 44.

**5:00/WNCN—Albinoni:** Adagio for Strings and Organ in g; **Susato:** Dances.

**6:00/WNCN—Naudot:** Cto for Flute in G; **Schumann:** Fantasiestucke for Clarinet and Piano, Op. 73.

**7:03/WQXR-AM/FM—Gluck:** Armide; Musette; *Orfeo ed Euridice:* Dance of the Spirits; **Wiren:** Serenade for Strings, Op. 11.

**8:00/WNCN—Mendelssohn:** Athalia, Op. 74: Ov; **Various:** Music From the Court of Burgundy.

**WNYC—**BachGesellschaft. Ov in F; Sonata in g for Oboe and Harpsichord; Well-Tempered Clavier, Book II: Prelude and Fugue #24 in b.

**8:05/WQXR-AM/FM—Prokofiev:** *Romeo and Juliet:* excerpts.

**9:00/WNCN—**Great Concerts From the Y. Recorded at the 92nd Street Y. With pianist Joseph Kalichstein, violinist Jaime Laredo, and cellist Sharon Robinson. **Beethoven:** Trio for Piano in G, Op. 1, #2; **Kirchner:** Piano Trio; **Mendelssohn:** Trio for Piano #2 in c, Op. 66.

**9:06/WQXR-AM/FM—**The Boston Symphony Orchestra. Charles Dutoit, conductor. With mezzo-soprano Tatiana Troyanos. **Berlioz:** Nuits d'ete; Symphonie Fantastique.

### Tues., Oct. 29

**3:00/WNCN—Mozart** Serenade #13 in G, "Eine Kleine Nachtmusik"; **Vivaldi:** Cto for Violin in D, Op. 8.

**WNYC—**Composers as performers, from Brahms to the present.

**4:04/WQXR-AM/FM—Handel:** Ctc Grosso in d, Op. 6, #10; **Copland:** Four Piano Blues.

**5:00/WNCN—Schubert:** Waltzes, Op. 18; **Telemann:** Cto for Violin in B.

**6:00/WNCN—Bach:** Toccata and Fugue in d; **C. P. E. Bach:** Sym #4 in G.

**7:03/WQXR-AM/FM—Neuner:** Oboe Cto in C; **Brahm** Liebeslieder Waltzes, #10–#18.

**8:00/WNCN—**Tamas Vasary, pianist, broadca live from the WNCN Live Performance Studi

**WNYC—**New Music Los Angeles. **Kohn:** Tl Prophet Bird; **Dodge:** Extensions for Trumpe and Tape.

**8:05/WQXR-AM/FM—Weber:** *Invitation to the Dance;* **Poulenc:** *Les Biches.*

**9:00/WNCN—Saint Saens:** Sym #3 in c, O 78, "Organ."

**9:06/WQXR-AM/FM—**Philadelph Orchestra. Riccardo M conductor. With piani Malcolm Frager. **Hayd** Sym #48 in C; **Weber** Piano Cto #2 in E-Fla Op. 32; **Prokofiev:** Sinfonietta, Op. 5/48; **Liszt:** The Huns.

Unless otherwise indicated, all times are p.m. and all stations are

# TELEVISION
## LISTINGS

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istings are accurate at ress time but stations ake changes in rograms on a daily basis.

rograms seen daily nless otherwise noted. losed-caption rogramming is dicated (cc).

00
Daybreak
Today in New York
New Zoo Revue
World News This orning
Jimmy Swaggart
Wed/Open Mind
 Thu/Aprenda Ingles
 Fri/Watch on ashington
 Mon/Tom and Jerry
 Tue/Carrascolendas
Tue/**Movie:** Isaac ttlefeathers

15
Fri/**Movie:** ipwreck!

30
❹ News
Fat Albert and the sby Kids
700 Club
Superfriends
Mon/**Movie:** Oliver d the Artful Dodger
Wed/Faerie Tale eatre (cc)
Thu/**Movie:** Phantom e House
Tue/**Movie:** ddin'head Wilson

6:40
🅗 Wed/Life on Earth: The Rise of the Mammals

6:45
㉛ AM Weather

7:00
❷ Morning News
❹ Today
❺ Inspector Gadget
❼ Good Morning America
⓫ Heathcliff
㉛ Ohayo! New York
🅗 Thu/Family of Strangers
🅢 Fri/Bernice Bobs Her Hair
 Mon/**Movie:** Runaway Island

7:30
❺ Woody Woodpecker & Bugs Bunny
❾ Straight Talk
⓫ The Jetsons
🅗 Wed/Fraggle Rock (cc)
 Tue/Coming Attractions
🅢 Wed/**Movie:** Puddin'head Wilson

8:00
⓫ Heathcliff
⓭ Electric Company
🅗 Wed/**Movie:** Two of a Kind
 Thu/**Movie:** The Miracle of Kathy Miller
 Fri/**Movie:** The Life of Riley
 Mon/**Movie:** Nickel Mountain
 Tue/**Movie:** The Buddy System
🅢 Thu/**Movie:** Give My Regards to Broad Street
 Fri/**Movie:** Robin Hood and the Sorcerer
 Tue/**Movie:** The Year of Living Dangerously (cc)

8:30
❺ The Flintstones
❾ Flying Nun
⓫ Challenge of the Gobots
⓭ Mister Rogers' Neighborhood

8:35
🅢 Mon/**Movie:** Experience Preferred . . . but Not Essential

9:00
❷ Catch Phrase
❹ Donahue
❺ Brady Bunch
❼ Morning Show
❾ Gidget
⓫ Great Space Coaster
⓭ Sesame Street (cc)
㉛ AM Weather
🅢 Wed/The Honeymooners . . . The Lost Episodes (cc)
🅦 Wed/**Movie:** The Blues Brothers
 Thu/**Movie:** Bolero (1981)
 Fri/**Movie:** The Terminator
 Mon/**Movie:** The Last Winter
 Tue/**Movie:** Best Defense

9:15
㉛ Tue/City Comment

9:30
❷ Break the Bank
❺ Leave It to Beaver
❾ Romper Room
⓫ Private Benjamin
㉛ Tue/Body Electric
🅗 Wed/Yesteryear . . . 1942
 Fri/**Movie:** Running Brave
 Mon/Video Jukebox

10:00
❷ $25,000 Pyramid
❹ Your Number's Up
❺ I Love Lucy
⓫ Sanford & Son
㉛ Tue/On Our Own
🅗 Thu/**Movie:** The Big Red One
 Mon/**Movie:** To Race the Wind
 Tue/**Movie:** Beat Street
🅢 Wed/**Movie:** Up in Arms
 Thu/**Movie:** The Rack
 Fri/**Movie:** Our Mother's House
 Mon/**Movie:** Big Parade of Comedy
 Tue/**Movie:** Teresa

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ Love Songs
❼ Wed–Fri/Headline Chasers
 Mon–Tue/Sally Jesse Raphaël
❾ Partridge Family
⓫ Best Talk in Town
🅗 Wed/**Movie:** Scandalous

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Divorce Court
❼ Three's a Crowd
❾ Bewitched
⓫ All About Us
🅦 Thu/**Movie:** Best Defense
 Fri/**Movie:** Sudden Impact
 Mon/**Movie:** Finders Keepers (1984)
 Tue/**Movie:** Grandview, U.S.A.

11:15
🅦 Wed/**Movie:** The Wild Life

11:30
❹ Scrabble
❺ 1st Edition
❼ All-Star Blitz
❾ I Dream of Jeannie
⓫ It's a Great Life
🅗 Fri/Video Jukebox

12 NOON
❷ Body Language
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ News
⓫ What's Hot! What's Not?
🅗 Wed/**Movie:** They Call Me Bruce?
 Thu/**Movie:** Headin' for Broadway
 Fri/**Movie:** Unfaithfully Yours (1984)
 Mon/**Movie:** Hanover Street
 Tue/**Movie:** Baby Blue Marine
🅢 Wed/**Movie:** Experience Preferred . . . but Not Essential
 Thu/The Honeymooners . . . The Lost Episodes (cc)
 Fri/**Movie:** The Year of Living Dangerously (cc)
 Mon/**Movie:** Railway Children
 Tue/**Movie:** Tender Is the Night (1985)

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Inday News

12:45
🅦 Thu/**Movie:** Gorky Park

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Joker's Wild
⓫ Love Boat
🅢 Thu/Shirley MacLaine
🅦 Wed/**Movie:** Slapstick of Another Kind
 Fri/**Movie:** Thieves After Dark
 Mon/**Movie:** Can She Bake a Cherry Pie?
 Tue/**Movie:** The Blues Brothers

1:30
❷ As the World Turns
❾ Tic Tac Dough
🅗 Wed/One Man's Fight for Life
 Thu/**Movie:** All of Me (cc)
 Tue/The Search for Mengele
🅢 Wed/It's Showtime

2:00
❹ Another World
❼ One Life to Live
❾ Let's Make a Deal
⓫ Scooby Doo
🅗 Fri/**Movie:** Brainstorm
 Mon/**Movie:** The Big Red One
🅢 Wed/**Movie:** The V.I.P.'s
 Fri/**Movie:** All of Me
 Mon/**Movie:** Up in Arms
 Tue/**Movie:** Gun Glory

2:03
❺ Popeye

2:30
❷ Capitol
❺ Woody Woodpecker
❾ Dating Game
⓫ Mask
🅗 Wed/**Movie:** Give My Regards to Broad Street (cc)
 Tue/**Movie:** And Now for Something Completely Different
🅢 Thu/**Movie:** The Devil to Play

2:45
🅦 Wed/The Incubus

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Jayce & the Wheeled Warriors
❼ General Hospital
❾ Hawaii Five-O
⓫ The Jetsons
🅗 Thu/**Movie:** The Grand Baby (cc)
🅦 Thu/**Movie:** Bolero (1981)
 Fri/**Movie:** The Terminator
 Mon/**Movie:** The Last Winter

3:15
🅦 Tue/**Movie:** Best Defense

3:30
❺ She-Ra
⓫ The Transformers

4:00
❷ America
❹ Love Connection (except Tue)
 Tue/Main Street
❺ He-Man and the Masters of the Universe
❼ Jeopardy (except Wed)
 Wed/Afterschool Specials
❾ Vega$
⓫ G.I. Joe
⓭ Sesame Street (cc)
🅗 Fri/Emma and Grandpa: Fall
 Mon/**Movie:** Oliver and the Artful Dodger
 Tue/**Movie:** Isaac Littlefeathers
🅢 Wed/Crown of Bogg
 Thu/**Movie:** The Phantom Treehouse
 Fri/**Movie:** The Secret of the Golden Dragon
 Mon/**Movie:** Runaway Island
 Tue/**Movie:** The Old Curiosity Shop

4:30
❹ People's Court (except Tue)
❺ Thundercats
❼ Sale of the Century (except Wed)
⓫ Heathcliff
🅗 Wed, Fri/Fraggle Rock (cc)
 Thu/Family of Strangers
🅢 Wed/**Movie:** Puddin'head Wilson

5:00
❷ ❹ ❼ News
❺ Brady Bunch (except Mon)
 Mon/**Special:** Hugga Bunch
❾ Police Woman
⓫ Little House on the Prairie
⓭ Mister Rogers' Neighborhood
㉛ Wed/Innovations
 Thu/Cityscope
 Fri/All About TV
 Mon/America's Black Forum
 Tue/Tony Brown's Journal
🅗 Wed/Life on Earth: The Rise of the Mammals
 Fri/Inside the NFL
🅦 Wed/**Movie:** Kidco
 Thu/**Movie:** Arabian Adventure
 Fri/**Movie:** Cat People (1942)
 Mon/**Movie:** Sheena
 Tue/**Movie:** Ladies of the Chorus

5:30
❺ What's Happening (except Mon)
⓭ 3-2-1 Contact
㉛ City Comment
🅗 Thu/**Movie:** The Jigsaw Man
 Mon/Video Jukebox
 Tue/Coming Attractions
🅢 Tue/**Movie:** Puddin'head Wilson

5:45
㉛ News From City Hall

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# Weeknights, October 23–25 and 28–29

### WED., OCT. 23

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Nightly News
21 Half a Handy Hour II
H **Movie:** Champions (cc)
S Faerie Tale Theatre (cc)

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Saving Energy

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 Rockschool
21 Nightly Business Report
S The Honeymooners . . . The Lost Episodes (cc)
W **Movie:** The Jerk

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Stir Crazy
4 Highway to Heaven
5 P.M. Magazine
7 **Baseball:** World Series—Game 4 (teams TBA)
9 News
11 **Movie:** 79 Park Avenue (1977). Lesley Ann Warren, Marc Singer, Raymond Burr. (Part 1 of 2.)
21 Murder Most English: The Nine Taylors
31 War: A Commentary by Gwynne Dyer
H **Movie:** The Last Winter
N **Movie:** Carmen (1983)
S Brothers (cc)

8:30
5 Columbo
9 Family Feud
13 The Tripods
S Washingtoon

9:00
2 Charlie & Company
4 Hell Town
9 **Movie:** The Mountain Men (1980). Charlton Heston, Brian Keith. Downhill all the way.
13 Survival Special—Battle of the Bison Beast
21 Fall and Rise of Reginald Perrin
31 Battle at Webber Creek
S **Movie:** The Jerk
W **Movie:** The Wild Life

9:30
2 George Burns Comedy Week
21 The Bounder
31 Polling the U.S./U.S.S.R.
H **Movie:** Grandview, U.S.A.

10:00
2 The Equalizer
4 St. Elsewhere
5 11 News
13 Bob & Ray, Jane, Laraine & Gilda
21 Bless Me Father
31 Right to Know
N **Movie:** A Question of Silence

10:30
21 Only When I Laugh
31 Doctor Who

10:35
S It's Showtime

11:00
2 4 News
5 Taxi
9 Bizarre
11 Carson's Comedy Classics
13 Rockschool
21 Doctor Who
S **Movie:** The Stud
W **Movie:** Gail Palmer's Erotic Adventures of Candy

11:15
H The Search for Mengele

11:30
2 T. J. Hooker
4 Tonight Show
5 Dynasty
7 News
9 Hawaii Five-O
11 The Honeymooners
13 Masterpiece Theatre—Last Place on Earth (cc)
21 Long Island Report

12 MIDNIGHT
7 Nightline
11 Comedy Break
N **Movie:** Kaddish

12:15
H **Movie:** Missing in Action
W **Movie:** The Blues Brothers

12:30
4 David Letterman
5 Comedy Tonight
7 Sally Jesse Raphaël
9 Best of Saturday Night Live
11 Star Trek

12:40
2 **Movie:** Rage (1972). George C. Scott, Richard Basehart, Martin Sheen.
S **Movie:** Friday the 13th—The Final Chapter

1:00
5 Get Smart
7 **Movie:** The Macahans (1976). James Arness, Eva Marie Saint.
9 Joe Franklin

1:30
4 11 News
5 I Love Lucy

2:00
2 News
4 Price Is Right
5 **Movie:** The Losers (1970). William Smith, Bernie Hamilton.
9 **Movie:** Springfield Rifle (1952). Gary Cooper, Phyllis Thaxter.
11 Start of Something Big
H **Movie:** Scandalous

2:15
S **Movie:** Private School

2:30
4 Ben Casey
W **Movie:** Slapstick of Another Kind

3:00
11 Space: 1999

3:30
4 Ben Casey

3:40
H **Movie:** The Wicked Lady

3:45
S **Movie:** Experience Preferred . . . but Not Essential

3:51
5 Get Smart

4:00
9 Joe Franklin
11 Emergency!
W **Movie:** The Incubus

4:30
4 Here's Lucy

5:00
4 Here's Lucy
9 News

5:15
S Washingtoon

5:25
H **Movie:** The Last Winter

5:30
4 Here's Lucy
7 Morning Stretch

5:45
S Crown of Bogg

### THU., OCT. 24

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Nightly News
21 Wildlife Woodcarvers
S **Movie:** Give My Regards to Broad Street

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Roughing It

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 Food for Thought
21 Nightly Business Report
H Inside the NFL
W **Movie:** Wonder Man

7:30
2 Wheel of Fortune
4 **Special:** Zerk the Jerk
5 M*A*S*H
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Magnum, P.I.
4 Cosby Show
5 **Special:** The Door Is Always Open
7 **Baseball:** World Series—Game 5 (if necessary)
9 News
11 **Movie:** 79 Park Avenue (1977). See 10/23, 8 p.m. (Part 2 of 2.)
21 A Debate on Shoreham
31 Los Javias in Concert
H **Movie:** The Big Red One
N **Movie:** The Conformist
S Shirley MacLaine

8:30
4 Family Ties
9 Family Feud
13 Currents

9:00
2 Simon & Simon
4 Cheers
9 **Movie:** The Wrong Box (1966). John Mills, Ralph Richardson, Michael Caine.
13 A Walk Through the 20th Century With Bill Moyers—Presidents and Politics, With Richard Strout
21 Here's to Your Health
31 Free Show Tonight
W **Movie:** Best Defense

9:30
4 Night Court
21 This Old House (cc)
S Best of Bizarre 73 (cc)

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
13 Metroline. Issues confronting the metropolitan area, hoste by *New York*'s Michael Kramer.
21 Austin City Limits
31 On Our Own
H Harry Belafonte: Don't Stop the Carnival
N **Movie:** In the Whit City
S The Honeymooners . . . The Lost Episodes (cc)

10:30
31 Doctor Who

11:00
2 4 News
5 Taxi
9 Bizarre
11 Carson's Comedy Classics
13 Channel Crossings
21 Doctor Who
H **Movie:** All of Me (c
S **Movie:** Reuben, Reuben
W **Movie:** Letters of Love

11:30
2 Night Heat
4 Tonight Show
5 Dynasty
7 News
9 Racing
11 The Honeymooner
21 Long Island Report

12 MIDNIGHT
7 Nightline
9 Hawaii Five-O
11 Comedy Break
N **Movie:** The Aviato Wife

12:30
4 David Letterman

5 Comedy Tonight
7 Sally Jesse Raphaël
11 Star Trek
W **Movie:** Gorky Park

12:35
H **Movie:** Monty Python's the Meaning of Life

12:40
2 **Movie:** Planet Earth (1974). John Saxon, Diana Muldaur.

12:45
S Gallagher: Melon Crazy

1:00
5 Get Smart
7 **Movie:** For Love or Money (1963). Kirk Douglas, Mitzi Gaynor.
9 Joe Franklin

1:30
4 11 News
5 I Love Lucy

1:45
S **Movie:** The Initiation

2:00
2 News
4 Price Is Right
5 **Movie:** The Firechasers (1970). Chad Everett, Anjanette Comer, Keith Barron.
9 **Movie:** Jubal (1956). Glenn Ford, Ernest Borgnine, Rod Steiger.
11 Lifestyles of the Rich and Famous

2:25
H Inside the NFL

2:30
4 Ben Casey

2:45
W **Movie:** Bolero (1981)

3:00
11 Space: 1999

3:25
H **Movie:** Star 80 (cc)

:30
Ben Casey
S **Movie:** The Fifth loor

:00
Joe Franklin
Emergency!

:10
Get Smart

:30
Here's Lucy

:00
Here's Lucy
News

:15
Harry Belafonte: on't Stop the Carnival

:30
Here's Lucy
Morning Stretch
**Movie:** The Old uriosity Shop

### FRI., OCT. 25

00
4 7 News
Diff'rent Strokes
Hart to Hart
Gimme a Break
New Jersey Nightly ews
How to Play the Piano espite Years of Lessons
**Movie:** Two of a Kind
Bernice Bobs Her Hair

30
Too Close for omfort

11 Benson
13 Nightly Business Report
21 Rockschool

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 Capitol Journal
21 Nightly Business Report
S Rock of the '80s
W **Movie:** Missing in Action

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
H Coming Attractions

8:00
2 Twilight Zone
4 Knight Rider
5 P.M. Magazine
7 Webster (cc)
9 News
11 **Movie:** Threshold (1981). Donald Sutherland, John Marley, Jeff Goldblum.
21 31 Washington Week in Review
H **Movie:** The Park Is Mine (cc)
N **Movie:** Secret Honor
S **Movie:** Weekend Pass

8:30
5 **Special:** Buchanan H.S.
7 Mr. Belvedere (cc)
9 Family Feud
13 31 Wall Street Week
21 The Moviemakers—The Business of Directing

9:00
2 Dallas
4 Misfits of Science
5 Merv Griffin
7 Diff'rent Strokes (cc)
9 **Boxing:** Arguello vs. Nance
13 Great Performances—Laurence Olivier—A Life. Footage, reminiscences of friends and colleagues, and an interview with Olivier. (Part 1 of 2.)
21 **Movie:** Stage Door Canteen (1943). Cheryl Walker, William Terry.
31 Masterpiece Theatre—The Last Place on Earth
W **Movie:** Sudden Impact

9:30
7 Benson (cc)
S **Movie:** Bustin' Loose

10:00
2 Falcon Crest
4 Miami Vice
5 11 News
7 Spenser: For Hire (cc)
31 P.O.V.
H **Movie:** 10
N **Movie:** Heartbreakers

10:30
13 Penn & Teller Go Public
31 Doctor Who

11:00
2 4 7 News
5 Taxi
9 Bizarre
11 Carson's Comedy Classics
21 Doctor Who

W **Movie:** An Unnatural Act

11:30
2 **Movie:** Blade in Hong Kong (1985). Terry Lester, Keye Luke.
4 Tonight Show
5 Dynasty
7 Nightline
9 TV 2000
11 The Honeymooners
13 Sneak Previews
21 Long Island Report
S Richard Lewis "I'm in Pain" Concert

12 MIDNIGHT
7 Eye on Hollywood
11 Comedy Break
N **Movie:** Boat People

12:05
H The Hitchhiker

12:30
4 Friday Night Videos
5 Comedy Tonight
7 New York Hot Tracks
9 Visiones '85: Visions of American Superstars
11 Star Trek
13 **Movie:** Hired Wife (1940). Rosalind Russell, Brian Aherne.
S **Movie:** All of Me
W **Movie:** Honey

12:35
H **Movie:** Flashpoint (cc)

1:00
5 Star Search '85

1:12
2 Record Guide

1:30
11 News

1:42
2 **Movie:** Love Is Not Enough (1978). Bernie Casey, Renee Brown.

2:00
4 News
5 **Movie:** Innocent Bystanders (1973). Stanley Baker, Geraldine Chaplin.
7 **Movie:** Robinson Crusoe on Mars (1964). Paul Mantee, Vic Lundin. Imaginative update, with Crusoe as stranded astronaut and Friday as alien slave.
11 Solid Gold
W **Movie:** The Terminator

2:05
S **Movie:** Robin Hood and the Sorcerer

2:10
H **Movie:** Scarface (1983)

2:30
4 Price Is Right
9 **Movie:** The Big Sky (1952). Kirk Douglas, Dewey Martin.

3:00
4 Music City USA
11 Ethiopia: The Nightmare Continues

3:30
4 Hit City

3:45
S **Movie:** The Year of Living Dangerously (cc)
W **Movie:** Thieves After Dark

3:52
2 Newsmakers

4:00
4 Ben Casey

11 Emergency!

4:20
5 Get Smart
7 Sally Jesse Raphaël

4:22
2 **Movie:** Terror on the 40th Floor (1974). John Forsythe, Joseph Campanella, Don Meredith.

5:00
4 Ben Casey
9 News
11 U.S. Farm Report

5:10
H Video Jukebox

5:30
11 News

5:40
H **Movie:** Finders Keepers (1984) (cc)

5:45
S **Movie:** The Secret of the Golden Dragon

### MON., OCT. 28

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Nightly News
21 Woodwright's Shop
H **Movie:** They Call Me Bruce?
S **Movie:** Railway Children

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 This Old House (cc)

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 The Moviemakers—The Business of Directing
21 Nightly Business Report
W **Movie:** Finders Keepers (1984)

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
H Fraggle Rock (cc)

8:00
2 Scarecrow and Mrs. King
4 TV's Bloopers and Practical Jokes
5 P.M. Magazine
7 Hardcastle and McCormick (cc)
9 News
11 **Movie:** Jenny's War. Dyan Cannon, Richard Todd, Elke Sommer. You won't believe the plot to this one. (Part 1 of 2.)
21 Zoo 2000
31 Quest for the Killers
H **Movie:** Flashpoint (cc)
N **Movie:** Bizet's Carmen
S Robin Hood: Richard the Lionhearted

8:30
5 All in the Family

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❾ Family Feud
⓭ Adam Smith's Money World
㉑ Profiles of Nature

9:00
❷ Kate & Allie
❹ **Movie:** A Time to Live.Liza Minnelli, Jeffrey De Munn, Swoozie Kurtz. (cc)
❺ Merv Griffin
❼ **Pro Football:** San Diego Chargers vs. Los Angeles Raiders (cc)
❾ **Movie:** The Haunting (1963). Julie Harris, Claire Bloom, Russ Tamblyn, Richard Johnson. The people are as creepy as the house—terrific.
⓭ The Statue of Liberty
㉑ Nature (cc)
㉛ Playing Shakespeare
🅢 **Movie:** Against All Odds (cc)
🅦 **Movie:** To Be or Not to Be (1983)

9:30
❷ Newhart
🅗 **Movie:** Give My Regards to Broad Street (cc)

10:00
❷ Cagney & Lacey
❺ ⓫ News
⓭ War: A Commentary by Gwynne Dyer (cc)
㉑ Vietnam: A Television History—America's Enemy (1954–1967) (cc)
㉛ Mini Playhouse

10:30
㉛ Doctor Who

10:45
🅝 **Movie:** First Name: Carmen

11:00
❷ ❹ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ Mystery!: Death of an Expert Witness (cc)
㉑ Doctor Who
🅦 **Movie:** Aphrodite

11:05
🅢 **Movie:** Missing in Action

11:30
❷ Remington Steele
❹ Best of Carson
❺ Dynasty
❾ Hawaii Five-O
⓫ The Honeymooners
㉑ Long Island Report
🅗 Harry Belafonte: Don't Stop the Carnival

12 MIDNIGHT
❼ News
⓫ Comedy Break
⓭ The Bounder

12:15
🅝 **Movie:** Carmen (1983)

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Nightline
❾ Best of Saturday Night Live
⓫ Star Trek
🅗 **Movie:** Halloween
🅦 **Movie:** Can She Bake a Cherry Pie?

12:40
❷ **Movie:** Threesome (1984). Stephen Collins, Deborah Raffin.

1:00
❺ Get Smart
❼ Headline Chasers
❾ Joe Franklin
🅢 **Movie:** The Stud

1:30
❹ ⓫ News
❺ I Love Lucy
❼ **Movie:** The McCullochs (1975). Forrest Tucker, Julie Adams.

2:00
❷ News
❹ Price Is Right
❺ **Movie:** The Paleface (1948). Bob Hope, Jane Russell. Russell backs tinhorn Hope with a pair of .45s.
❾ **Movie:** Trauma (1962). John Conte, Lynn Bari.
⓫ **Movie:** Little Miss Broadway (1938). Shirley Temple, George Murphy, Jimmy Durante.
🅦 **Movie:** The Last Winter

2:05
🅗 1st & Ten

2:30
❹ Ben Casey

2:35
🅗 **Movie:** The Hunger

2:45
🅢 **Movie:** Experience Preferred . . . but Not Essential

3:30
❹ Ben Casey
⓫ F Troop
🅦 **Movie:** Heat and Dus

3:57
❺ Get Smart

4:00
❾ Joe Franklin
⓫ Emergency!
🅢 **Movie:** Against All Odds (cc)

4:15
🅗 **Movie:** Girls of the White Orchid

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ Space: 1999

5:30
❹ Here's Lucy
❼ Morning Stretch

## TUE., OCT. 2

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Nightly News
㉑ Yan Can Cook
🅗 **Movie:** The Year of Living Dangerously

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Kathy's Kitchen

7:00
❷ ❹ ❼ ❾ News
❺ Three's Company
⓫ The Jeffersons
⓭ Profiles of Nature
㉑ Nightly Business Report
🅢 Bernice Bobs Her H

Ⓦ **Movie:** Experience Preferred . . . but Not Essential

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ **Pro Basketball:** Knicks vs. Atlanta Hawks
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ **Special:** Donald Duck's 50th Birthday
❹ A-Team
❺ Fat Albert's Halloween Special
❼ Who's the Boss (cc)
⓫ **Movie:** Harpy (1970). Hugh O'Brian, Elizabeth Ashley.
㉑ The Pallisers
㉛ Mystery!: Death of an Expert Witness
Ⓗ **Movie:** Beat Street
Ⓝ **Movie:** Boat People
Ⓢ **Movie:** Tender Is the Night (1985)

:30
P.M. Magazine
Growing Pains (cc)
Innovation
**Movie:** Grandview, U.S.A.

:00
**Movie:** Into Thin Air. llen Burstyn, Robert rosky, Tate Donovan.

❹ Riptide
❺ Merv Griffin
❼ Moonlighting (cc)
⓭ Nova (cc)
㉑ Masterpiece Theatre—The Last Place on Earth (cc)
㉛ Los Javias in Concert

10:00
❹ Remington Steele
❺ ❾ ⓫ News
❼ Our Family Honor (cc)
⓭ The Brain—Rhythms and Drives (cc)
㉛ An Aquired Taste
Ⓗ The Hitchhiker
Ⓝ **Movie:** The Asphalt Jungle
Ⓢ **Movie:** The Year of Living Dangerously (cc)

10:30
㉑ Poldark
㉛ Doctor Who
Ⓗ **Movie:** The Wicked Lady

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ Intercom
Ⓦ **Movie:** Coming Together

11:30
❷ Simon & Simon
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Hawaii Five-O
⓫ The Honeymooners
㉑ Doctor Who

12 MIDNIGHT
❼ Headliner Chasers
⓫ Comedy Break
Ⓝ **Movie:** Heartbreakers
Ⓢ Gallagher: Melon Crazy

12:15
Ⓗ **Movie:** Scarface (1983)

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
❾ Best of Saturday Night Live
⓫ Star Trek
⓭ SCTV
Ⓦ **Movie:** The Blues Brothers

12:40
❷ Cool Million

1:00
❺ Get Smart
❼ **Movie:** Kansas Raiders (1951). Audie Murphy, Tony Curtis.
❾ Joe Franklin
Ⓢ **Movie:** Weekend Pass

1:30
❹ ⓫ News
❺ I Love Lucy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Snowman (1975)
❾ **Movie:** Night of the Laughing Dead (1975). Ray Milland, Frankie Howerd. Lots of snakes.
⓫ **Movie:** Curly Top (1935). Shirley Temple, Rochelle Hudson, Arthur Treacher. Animal crackers in my soup.

2:30
❹ Ben Casey

2:40
Ⓢ **Movie:** The Initiation

2:45
Ⓦ **Movie:** Best Defense

3:15
Ⓗ **Movie:** The Park Is Mine (cc)

3:30
❹ Ben Casey
⓫ F Troop

3:58
❺ Get Smart

4:00
❾ Joe Franklin
⓫ Emergency!

4:15
Ⓢ **Movie:** The Old Curiosity Shop

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ Space: 1999

5:05
Ⓗ **Movie:** Get Crazy!

5:30
❹ Here's Lucy
❼ Morning Stretch

5:45
Ⓢ Bernice Bobs Her Hair

# Weekend, October 26–27

## SAT., OCT. 26

00
Carrascolendas
Young Edition
David Toma
It's Your Business

30
Patchwork Family
Sonrisas
World Tomorrow
Greatest Sports
gends—Angel Cordero

Face-off
Josie and the Pussycats

0
Robotech
Terrahawks
Davey and Goliath
New Jersey People
Tom and Jerry

0
Kidsworld
Cliffwood Avenue
ls
Woody Woodpecker
Kids, Inc.
In Depth
Voltron
We Think the World
Round
Robin Hood: The
tch of Elsdon

0
Berenstain Bears
Snorks
Wonderama
Bugs Bunny/Looney
nes Comedy Hour
Straight Talk
Thunderbirds
Adam Smith's Money
rld
**Movie:** The Year of
ing Dangerously

8:30
❷ The Wuzzles
❹ Gummi Bears
❺ The Flintstones
⓫ Superfriends
⓭ Wall $treet Week
Ⓢ **Movie:** The Devil to Pay

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Dukes of Hazzard
❼ Ewoks/Droids Adventure Hour
❾ Millionaire Maker
⓫ The Munsters
⓭ McLaughlin Group
Ⓦ **Movie:** Royal Wedding

9:30
❷ Dungeons and Dragons
⓫ Puttin' on the Hits
⓭ Washington Week in Review
㉛ On Our Own

10:00
❷ Hulk Hogan's Rock 'n' Wrestling!
❺ Bionic Woman
❼ Super Powers Team: Galactic Guardians
❾ B.J. and the Bear
⓫ Wrestling
⓭ The Constitution: That Delicate Balance—Campaign Spending: Money and Media (cc)
㉛ Body Electric
Ⓗ Inside the NFL
Ⓢ **Movie:** That Forsyte Woman

10:30
❹ Punky Brewster
❼ 13 Ghosts of Scooby-Doo
㉛ Growing Up—Growing Older

11:00
❷ Storybreak
❹ Alvin and the Chipmunks
❺ **Movie:** Vera Cruz (1954). Gary Cooper, Burt Lancaster.
❼ Scooby's Mystery Funhouse
❾ Wrestling
⓫ Soul Train
⓭ Tony Brown's Journal
㉛ Secret City
Ⓗ **Movie:** The Karate Kid (cc)
Ⓦ **Movie:** Unfaithfully Yours (1984)

11:30
❷ Dungeons & Dragons
❹ Kidd Video
❼ The Littles
⓭ Open Mind
㉛ K.I.D.S.

12 NOON
❷ Land of the Lost
❹ Mr. T
❼ Weekend Specials (cc)
❾ Voyagers
⓫ **College Football:** Teams TBA
⓭ Vietnam: A Television History—Vietnamizing the War (1968–1973)
㉑ Gourmet Cooking
㉛ Video Music Box
Ⓢ **Movie:** Firstborn (cc)

12:30
❹ Spiderman and His Amazing Friends
❼ American Bandstand
㉑ This Old House (cc)

1:00
❷ **Pro Basketball:** Philadelphia 76ers vs. Knicks
❹ **Movie:** Second Chorus (1940). Fred Astaire, Paulette Goddard.
❺ **Movie:** The Scars of Dracula (1971). Christopher Lee, Dennis Waterman.
❼ **Golf:** Seiko/Tucson Match Play Championship
❾ **Movie:** China 9, Liberty 37 (1978). Warren Oates, Fabio Testi, Sam Peckinpah.
⓭ **College Football:** Yale vs. University of Pennsylvania
㉑ Justin Wilson's Louisiana Cookin' (cc)
㉛ Video Music Box
Ⓦ **Movie:** Zelig

1:30
㉑ Square Foot Gardening
Ⓗ The Search for Mengele

2:00
㉑ Motorweek
Ⓢ **Movie:** Eddie Macon's Run

2:30
❹ The Legend of Sleepy Hollow
㉑ Gourmet Cooking
Ⓗ **Movie:** The Right Stuff (cc)

3:00
❺ **Movie:** Two Champions of Death. Lu Feng, Sun Chien.
❼ **College Football:** West Virginia vs. Penn State *or* Colorado vs. Nebraska
❾ **Movie:** Grand Theft

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# TELEVISION

Auto (1977). Ron Howard, Nancy Morgan.
- ㉑ Magic of Oil Painting
- Ⓦ **Movie:** Manhattan

3:30
- ❷ **College Football:** Ohio State vs. University of Minnesota
- ⓫ Barney Miller
- ㉑ Motorweek

4:00
- ⓫ Dance Fever
- ⓭ War: A Commentary by Gwynne Dyer
- ㉑ House for All Seasons (cc)
- Ⓢ **Movie:** Frankenstein (1984) (cc)

4:30
- ❹ Which Witch Is Which
- ⓫ Puttin' on the Hits
- ㉑ Rockschool

5:00
- ❹ NFL Head Coach. Looks at Dick Vermeil, Bill Walsh, Chuck Knox, and Don Shula.
- ❺ Mission: Impossible
- ❾ Greatest American Hero
- ⓫ Fame
- ⓭ Nova (cc)
- ㉑ Olympic Challenge (cc)
- ㉛ Video Music Box
- Ⓢ **Movie:** Tank (cc)
- Ⓦ **Movie:** On the Town

6:00
- ❷ Channel 2 the People
- ❹ News
- ❺ What's Happening Now
- ❾ Wrestling
- ⓫ Dempsey & Makepeace
- ⓭ Nature (cc)
- ㉑ The Brain—Vision and Movement (cc)
- ㉛ Washington Week in Review
- Ⓗ **Movie:** Seems Like Old Times

6:30
- ❷ ❹ News
- ❺ Small Wonder
- ⓫ Dance Fever
- ㉛ Eye on Dance

7:00
- ❷ ❼ ❾ News
- ❹ Prime of Your Life
- ❺ Too Close for Comfort
- ⓫ The Jeffersons
- ⓭ Family Classics—The Last of the Mohicans
- ㉑ Wall $treet Week
- ㉛ Cambridge Forum Presents: Preventing Nuclear War
- Ⓢ Robin Hood: The Witch of Elsdon
- Ⓦ **Movie:** Give My Regards to Broad Street

7:30
- ❷ The Giants—The Glory Years
- ❹ Fight Back
- ❺ Archie Bunker's Place
- ❼ Marathon Special
- ❾ In Search Of
- ⓫ At the Movies
- ⓭ U.N. Day Concert. Stereo simulcast over WNCN-FM.
- ㉑ Inside Albany
- ㉛ McLaughlin Group

8:00
- ❷ Airwolf
- ❹ Gimme a Break
- ❺ **Movie:** The Picture of Dorian Gray (1945). Hurd Hatfield, George Sanders, Donna Reed.
- ❼ **Baseball:** World Series—Game 6 (if necessary)
- ❾ **Movie:** House of Wax (1953). Frank Lovejoy, Vincent Price.
- ⓫ Solid Gold
- ㉑ Great Performances—Brideshead Revisited (cc)
- ㉛ Mini Playhouse
- Ⓗ **Movie:** Romancing the Stone
- Ⓝ **Movie:** Last Night at the Alamo
- Ⓢ Faerie Tale Theatre (cc)

8:30
- ❹ Facts of Life
- ㉛ Looking East

9:00
- ❷ **Movie:** Children of the Night. Kathleen Quinlan, Nicholas Campbell.
- ❹ Golden Girls
- ⓫ Star Games
- ⓭ Mystery!: Death of an Expert Witness (cc)
- ㉑ Kentucky Blue Grass Fesitival
- ㉛ Hello Jerusalem
- Ⓢ **Movie:** Firstborn (cc)
- Ⓦ **Movie:** The Karate Kid

9:30
- ❹ 227

10:00
- ❹ Hunter
- ❺ ⓫ News
- ❾ Wrestling
- ⓭ Film on Film—Special Effects
- ㉑ The Skin Horse
- ㉛ Playing Shakespeare
- Ⓗ 1st & Ten
- Ⓝ **Movie:** The Brother From Another Planet

10:30
- ❺ Black News
- ⓫ FTV
- Ⓗ **Movie:** The Karate Kid (cc)

11:00
- ❷ ❹ News
- ❺ **Movie:** The Boston Strangler (1968). Tony Curtis, Henry Fonda.
- ❾ Racing
- ⓫ Tales From the Darkside
- ⓭ **Movie:** Cry Havoc (1943). Margaret Sullavan, Joan Blondell.
- Ⓢ Best of Bizarre 74 (cc)

11:15
- Ⓦ **Movie:** Slip Into Silk

11:30
- ❹ David Letterman's Tri-State Area Special
- ❼ News (cc)
- ❾ **Movie:** The Dark (1979). Cathy Lee Crosby, William Devane.
- ⓫ **Movie:** The French Lieutenant's Woman (1981). Meryl Streep, Jeremy Irons. Corsetted Victorian romance contrasted with chilly modern one.
- Ⓢ **Movie:** Stuck on You

11:45
- ❷ Sports People

12 MIDNIGHT
- ❷ **Movie:** The Storyteller (1977). Martin Balsam, Patty Duke Astin, James Daly.
- ❼ News
- Ⓝ **Movie:** Mephisto

12:15
- ❼ Dick Clark's Nitetime

12:40
- Ⓗ **Movie:** Against All Odds (cc)

12:45
- Ⓦ **Movie:** Working It Out

1:00
- ❹ Joe Forrester
- Ⓢ **Movie:** Terror in the Aisles

1:12
- ❷ Best of America

1:15
- ❼ **Movie:** Welcome Home, Soldier Boys (1972). Joe Don Baker, Paul Koslo.

1:25
- ❺ **Movie:** Blowup (1966). Vanessa Redgrave, David Hemmings. Murder and the Yardbirds.

1:30
- ❾ **Movie:** Death Race 2000 (1975). David Carradine, Sylvester Stallone.
- ⓫ News

**Note: Programming adjusted back one hour to accommodate return to standard time.**

1:00
- ❹ Ben Casey
- ⓫ At the Movies
- Ⓦ The Last Days of Marilyn Monroe

1:12
- ❷ **Movie:** Cage Without a Key (1975). Susan Dey, Michael Brandon.

1:30
- ⓫ **Movie:** Lisbon (1956). Ray Milland, Claude Rains, Maureen O'Hara.
- Ⓢ **Movie:** Eddie Macon's Run

1:45
- Ⓗ Not *Necessarily* the News

1:50
- ❼ **Movie:** Going Home (1971). Robert Mitchum, Jan-Michael Vincent.

2:00
- ❹ **Movie:** High Voltage (1929). Carole Lombard, William Boyd.
- ❾ **Movie:** Children Shouldn't Play With Dead Things (1972). Alan Ormsby, Anya Ormsby.
- Ⓦ Tina Turner in Concert: Private Dancer

2:15
- Ⓗ **Movie:** Terror in the Aisles

3:00
- Ⓦ **Movie:** Full Moon in Paris

3:15
- Ⓢ Best of Bizarre 74

3:23
- ❷ **Movie:** Ode to a Dying Love (1972). James Wainwright, Christine Belford.

3:30
- ❾ **Movie:** They Saved Hitler's Brain (1963). Walter Stocker.
- ⓫ F Troop

3:40
- Ⓗ Yesteryear . . . 1942

3:50
- Ⓢ **Movie:** Tank

4:00
- ⓫ One Step Beyond

4:30
- ⓫ News
- Ⓗ **Movie:** A Night in Heaven

5:00
- ❾ News
- ⓫ One Step Beyond

5:30
- ❾ Millionaire Maker
- ⓫ News

### SUN., OCT. 27

6:00
- ❹ Agriculture USA
- ❺ Black News
- ❾ In Depth
- ⓫ Insight
- Ⓗ Coming Attractions

6:30
- ❷ Kidsworld
- ❹ Joy of Gardening
- ❺ Young Edition
- ❼ ⓫ Christopher Closeup
- ❾ New Jersey People
- Ⓗ **Movie:** All of Me (cc)
- Ⓢ Crown of Bogg

6:45
- ⓫ Davey and Goliath

7:00
- ❷ Hot Fudge
- ❹ Journey to Adventure
- ❺ Hour of Power
- ❼ Faith for Today
- ❾ Face-off
- ⓫ Tom and Jerry
- Ⓢ African Adventure

7:30
- ❷ Channel 2 the People
- ❹ Robotech
- ❼ This Is the Life
- ❾ Make Peace With Nature
- ⓫ Hispanic Horizons
- ⓭ Sesame Street (cc)

8:00
- ❷ Way to Go
- ❹ Funtastic World of Hanna-Barbera
- ❺ Jimmy Swaggart
- ❼ Insight
- ❾ It Is Written
- ⓫ Pound Puppies and Star Fairies
- Ⓗ **Movie:** Headin' for Broadway
- Ⓢ **Movie:** The Phanto Treehouse

8:30
- ❷ For Our Times
- ❼ World of Photograp
- ❾ Day of Discovery
- ⓭ Mister Rogers' Neighborhood

9:00
- ❷ Sunday Morning
- ❺ He-Man and the Masters of the Universe
- ❼ America's Top Ten
- ❾ Oral Roberts
- ⓭ Sesame Street (cc)
- Ⓦ **Movie:** I Want You

9:30
- ❹ Positively Black
- ❺ Plastic Man
- ❼ Entertainment This Week
- ❾ Point of View
- Ⓗ Fraggle Rock (cc)
- Ⓢ Caroline

10:00
- ❹ Essence
- ❺ Woody Woodpecke & Bugs Bunny

9 Sunday Mass
11 Super Sunday
13 Reading Rainbow
H **Movie:** Champions (cc)
S **Movie:** Country

10:30
2 Face the Nation
4 Visiones
7 **Special:** New York City Marathon
9 Meet the Mayors
11 Three Stooges
13 Family Classics—The Last of the Mohicans
21 Ask Congress

11:00
2 Wall Street Journal Report
4 First Estate: Religion in Review
5 **Movie:** House of Dracula (1945). Lon Chaney Jr., John Carradine.
9 David Toma
11 FTV
13 Wild America (cc)
W **Movie:** Slapstick of Another Kind

11:30
2 Newsmakers
4 News 4orum
9 World Tomorrow
11 **Movie:** Abbott and Costello Meet Frankenstein (1948). Bud Abbott, Lou Costello. Positively ripping!
13 3-2-1 Contact
21 Wall Street Week

12 NOON
2 Channel 2 the People
4 Meet the Press
9 Dr. Schuller
13 Currents
21 Tony Brown's Journal
H **Movie:** Scandalous
S The Honeymooners . . . The Lost Episodes (cc)

12:20
5 **Movie:** The Wolf Man (1941). Claude Rains, Lon Chaney Jr. Hair of the dog.

12:30
2 NFL Week in Review
4 NFL '85
13 Inside Albany
21 **Movie:** Kid Dynamite (1943). Leo Gorcey, Huntz Hall.

1:00
2 **Movie:** The Red Tent 1971). Sean Connery, Claudia Cardinale.
4 **Pro Football:** Miami Dolphins vs. Detroit ions
9 **Movie:** The Manitou 1978). Tony Curtis, Michael Ansara.
11 **Movie:** Artists and Models (1955). Jerry ewis, Dean Martin.
13 Firing Line
S **Movie:** The V.I.P.'s
W **Movie:** The Lonely Guy

:30
7 This Week With avid Brinkley
H **Movie:** Swing Shift cc)

:45
5 **Movie:** Phantom of he Rue Morgue (1954). arl Malden.

:00
13 Great Performances. ee 10/25, 9 p.m.

21 World Chess Championship 1985

2:30
7 Ebony/Jet Showcase

3:00
7 **Golf:** Seiko/Tucson Match Play Championship
9 **Movie:** Grizzly (1976). Christopher George, Andrew Pine.
11 **Movie:** Mystery on Monster Island (1981). Terence Stamp.
S African Adventure
W **Movie:** Crackers

3:20
5 **Movie:** The Blob (1958). Steve McQueen, Aneta Corseaut.

3:30
2 NFL Today
13 Penn & Teller Go Public
H **Movie:** Chariots of Fire

4:00
2 **Pro Football:** Giants vs. New Orleans
4 **Movie:** Battling Hoofer (1937). James Cagney.
13 Innovation
21 Nature of Things
31 World Chronicle
S **Movie:** High School U.S.A.

4:30
13 Newton's Apple
31 Big Red Football

5:00
4 Religious Program: Land of Fear, Land of Courage
5 **Special:** Witches Night Out/The Coneheads
7 Hollywood Close-Up
9 Black Sheep Squadron
11 Fame
13 The Brain—Vision and Movement (cc)
21 Undersea World of Jacques Cousteau
31 U.S. Nippon News and Business
W **Movie:** Thumbelina

5:30
7 It's a Living
H Coming Attractions

6:00
4 7 News
5 **Movie:** Jane Doe (1983). Karen Valentine, William Devane, Eva Marie Saint.
9 Police Story
11 **Movie:** Halloween II (1981). Jamie Lee Curtis, Donald Pleasence.
13 Rockschool
21 McLaughlin Group
31 Sunday Theater
H Fraggle Rock (cc)
S **Movie:** Country

6:30
4 News
7 News (may be preempted by World Series game 7, through 10 p.m.)
13 The Tripods
21 Adam Smith's Money World
H **Movie:** All of Me (cc)

7:00
2 60 Minutes
4 Punky Brewster
7 Ripley's Believe It or Not!
9 Street Hawk
13 Wonderworks (cc)
21 Inside Albany
W **Movie:** The Wild Life

7:30
4 Silver Spoons
21 Innovation

8:00
2 Murder, She Wrote
4 Amazing Stories
5 Star Search '85
7 MacGyver (cc)
9 David Toma
11 Lifestyles of the Rich and Famous
13 Nature (cc)
21 Mystery!: Death of an Expert Witness (cc)
31 Oregon With Love
H **Movie:** Missing in Action
N **Movie:** The Conformist
S **Movie:** Tender Is the Night (1985)

8:30
4 Alfred Hitchcock Presents
9 Face-off

8:45
31 City Comment

9:00
2 Crazy Like a Fox
4 **Movie:** Crime of Innocence. Andy Griffith, Diane Ladd, Ralph Waite.
5 Merv Griffin
7 **Movie:** The Defiant Ones. Robert Urich, Carl Weathers.
9 New Jersey People
11 Start of Something Big
13 Masterpiece Theatre—The Last Place on Earth (cc)
21 **Movie:** The Star Maker (1939). Bing Crosby.
31 The Prisoner
W **Movie:** Richard Pryor—Live in Concert

9:30
9 In Depth

10:00
2 Trapper John, M.D.
5 11 News
7 MacGyver (if World Series game 7 is played)
9 In the Black
13 The Bounder
31 Diggers
H **Movie:** Swing Shift (cc)
N **Movie:** Vincent, François, Paul and the Others
S Brothers (cc)

10:30
5 Sports Extra
9 Meet the Mayors
11 Christian Science Monitor Reports
S Washingtoon
W **Movie:** The Hotel New Hampshire

11:00
2 4 7 News
5 Taxi
9 World Tomorrow
11 Odd Couple
13 Berlin Alexanderplatz
S The Honeymooners . . . The Lost Episodes (cc)

11:15
2 News

11:30
5 Blue Knight
7 News
9 Millionaire Maker
11 The Honeymooners

11:45
2 Sports Update
4 Strictly Business
7 Sports Special
H **Movie:** Grandview, U.S.A. (cc)
S **Movie:** High School U.S.A.

12 MIDNIGHT
2 Barnaby Jones
4 George Michael's Sports Machine
7 **Movie:** Snowbeast (1977). Bo Svenson, Yvette Mimieux.
9 Jimmy Swaggart
11 Star Trek
13 World Chess Championship 1985

12:15
N **Movie:** In the White City

12:30
4 **Movie:** The Stranger (1946). Orson Welles, Loretta Young, Edward G. Robinson. Sub-par Welles still has moments.
5 Naked City
W **Movie:** Slapstick of Another Kind

1:00
2 Barnaby Jones
9 **Movie:** Shadow of a Doubt (1943). Teresa Wright, Joseph Cotten.
11 Tales From the Darkside

1:25
H **Movie:** Star 80 (cc)

1:30
5 David Susskind
11 News

1:40
S **Movie:** The Osterman Weekend

1:45
7 **Movie:** Winter Kill (1974). Andy Griffith, Sheree North, Nick Nolte.

2:00
2 News
11 **Movie:** The Solid Gold Cadillac (1956). Judy Holliday, Paul Douglas, Fred Clark.
W **Movie:** Crackers

2:30
4 Visiones

3:00
4 First Estate: Religion in Review

3:15
H **Movie:** The Last Winter

3:25
S **Movie:** Big Bad Mama

3:30
5 World Vision
9 **Movie:** The Million Eyes of Su-Muru (1967). Frankie Avalon, George Nader.

4:00
11 Life and Times of Grizzly Adams

4:50
H **Movie:** Going Berserk

5:00
9 News
11 Space: 1999
S Brothers (cc)

5:30
7 Morning Stretch
S **Movie:** The Phantom Treehouse

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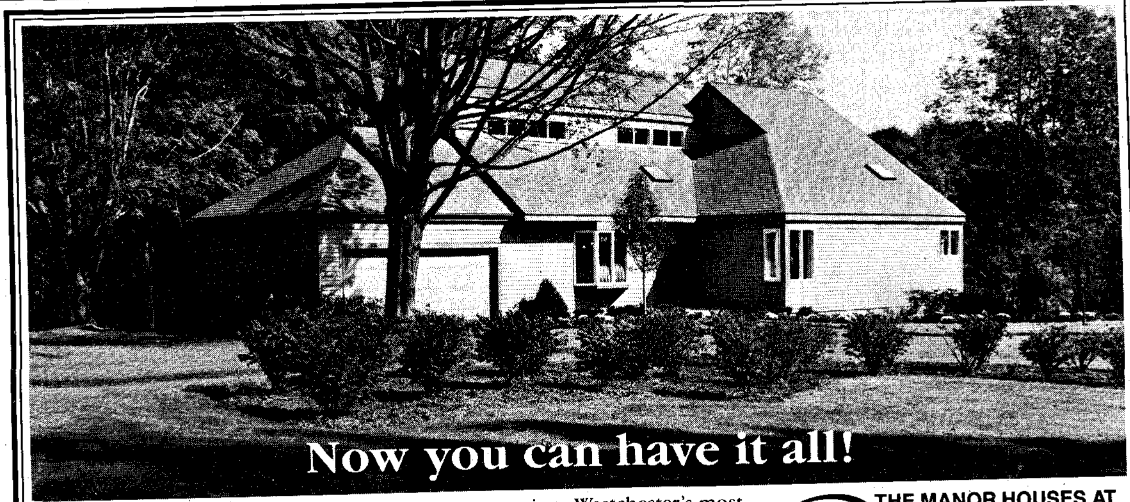

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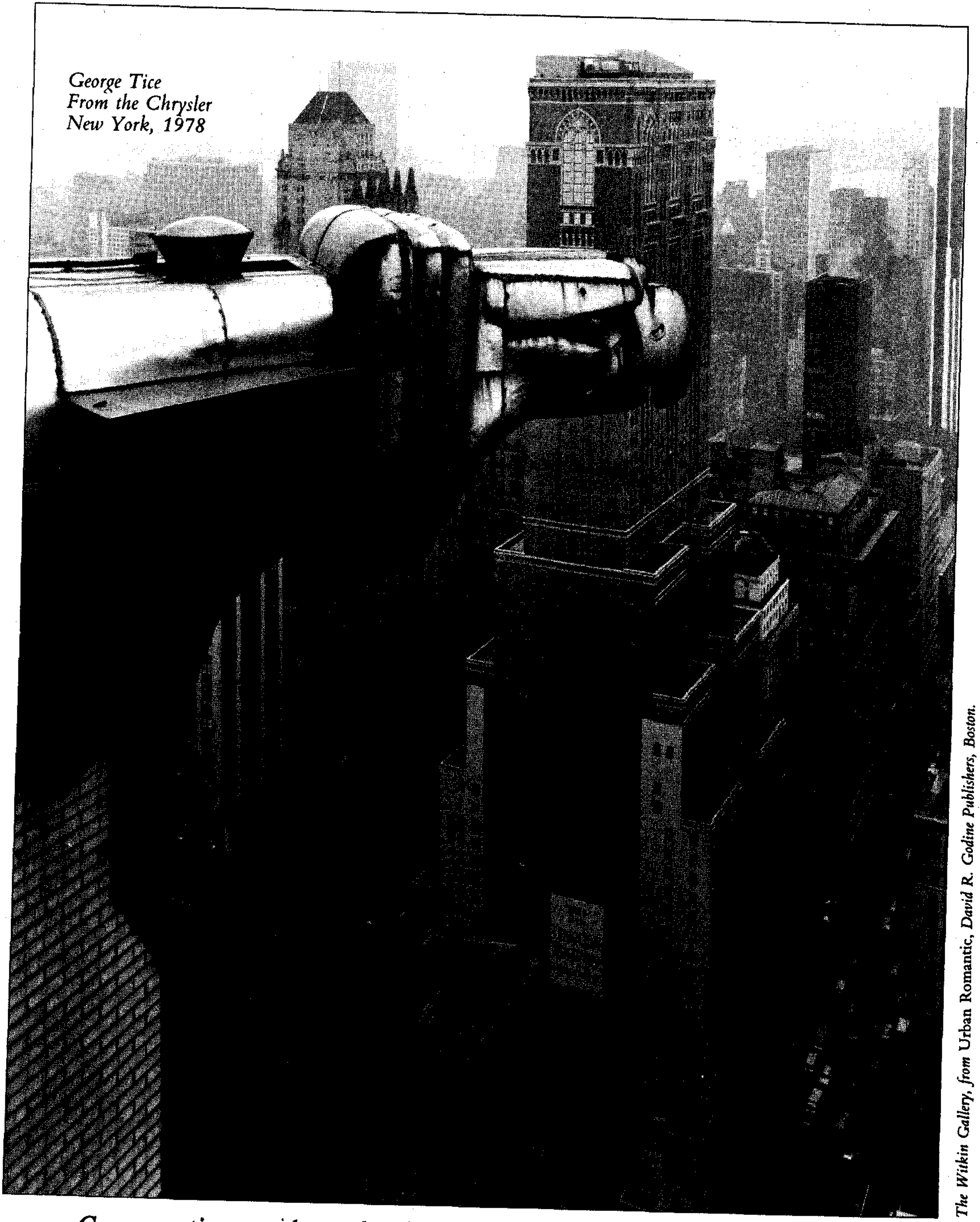

*George Tice*
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6 Left

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## O-OPERATIVES/CONDOS
## Other

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## Nassau-Suffolk

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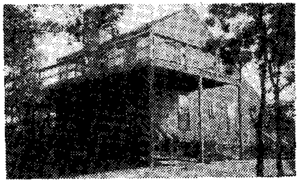

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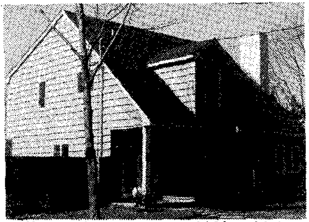

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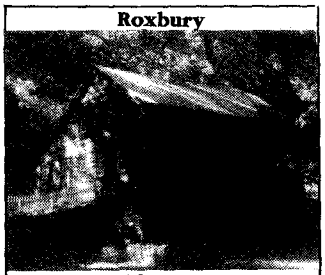

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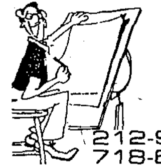

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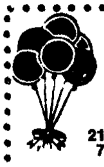

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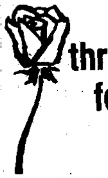

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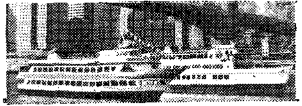

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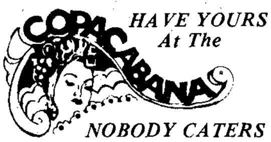

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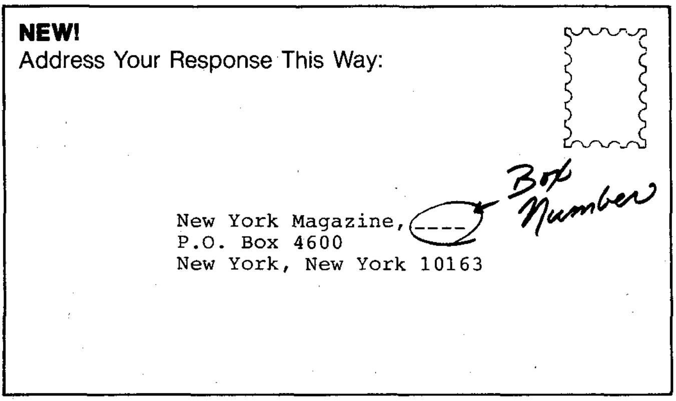

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## STRICTLY PERSONALS

**Believe Me**—The problem with these ads is that you cannot always be sure if the writer is telling the truth. But you can believe me when I say that I am an extremely handsome and quite charming 32-year-old male. I graduated both Harvard College and Harvard Business School. I am presently a powerful investment banker. I am seeking a beautiful and bright woman for a fall romance and perhaps more. Photo/phone. NYM FF14.

**Nordic**—Late 30's, blond, petite, sensitive female who enjoys the arts, outdoors and travel. Seeks sincere, emotionally and financially secure man. Bio/phone, please. NYM S305.

**39, 5'11"**—Never before married, hardworking physician, new to Orthodox Judaism. Orthodox synagogue member, Shabbos and sometimes weekday synagogue worshipper. I observe most holidays, Shabbos and Kasruth, but not 100 percent. Seeking a soft, attractive, accomplished, intelligent, Traditional or Orthodox woman, 27-30, over 5'3", who wants happiness and many children. NYM S310.

**Effervescent, Erudite**—Pretty woman; a trim, fit, 5'7", 39, needs a warm, witty, attractive, Jewish man, 39 plus, for fun and symbiosis. Photo/bio/phone. NYM T993.

**Gives Great Hugs**—Charming, exciting, handsome MD, 30, 6'1", Jewish (modern orthodox). Seeks beautiful Jewish woman, with a sensitive soul and mind of her own. Photo/will return. NYM R289.

**I'm Very Female**—Late 40's, and told that I have it all. Many envy my appearance, business success, familial relationships and social ties. Still I yearn for an intimate warmth and closeness. NYM R297.

**A Special Female**—Jewish, 28, sincere, attractive, professional, witty. Seeks wonderful Jewish man. NYM R486.

**Romantic White Businessman**—37, seeks very tall (over 6') large frame woman, for romance and marriage. Will commit totally for the right woman and will give lots of affection. NYM T983.

**Multifaceted Math Prof**—Sensitive. Kenny Rogers look-alike. 44. Enjoys travel, fine food, film. Seeks intelligent, beautiful lady, 25-45, for sharing, loving relationship. Note/phone/photo, please. NYM R375.

**The Beauty Of Success**—Beautiful women and successful men go together like sugar and spice. I'm a highly successful, bi-coastal publisher in a controversial field, 49 years old, recently divorced, with all the accoutrements of success: townhouse in the east 60's, limousine, fast-lane lifestyle. A beautiful and intelligent, high-fashion model, lovely actress, leggy stewardess, ballet dancer, age 21-32, would make a perfect partner. Must send photo. POB 432, Old Chelsea Station, NYC, 10011.

**29 And Feeling Fine!**—Handsome Irish-American businessman. 6'1", 195. College graduate, seeks intelligent, good-looking, fun-loving woman for friendship, love and romance. Send photo/note and number. Thank you. NYM S549.

**Nice-Looking, Athletic**—Health professional, Jewish, 33, 5'11", would like to meet attractive, unpretentious, down-to-earth, "blue-jean" type NJ or NY gal. I enjoy tennis, wind-surfing, skiing, biking, swimming, jogging, the Big Apple and the mellow country. Bio/phone/photo, appreciated. NYM R392.

**Bachelor Israeli Writer**—41, 5'10", working in NY, seeks lady for marriage, family. POB 21238, NY NY 10129.

**Cute Sweet Jewish Man**—Considerate, gentle attorney, 30. Seeks warm, caring, affectionate, playful, unpretentious, non-smoking, non-Orthodox but Jewish-minded woman, preferably but not necessarily of Orthodox or Conservative background. NYM S607.

**Lovely And Trim**—Athletic and tender, pretty, fun, creative, 37, professional woman, interested in the arts, seeks accomplished thoughtful, non-smoking man able to express emotion; who wants more than the moment. NYM S614.

**Hi-Tech Bachelor, 33**—European educated, seeks marriage-minded career lady. POB 517, Purchase, NY 10577.

**Exceptional But Not Perfect**—Tall, (5'11"), 30, warm, funny, caring, well-educated, widely traveled, black, female CPA for the entertainment industry seeks soul mate of any race, 31-41, for a sincere, honest, fun-filled relationship that may last forever. You perhaps??? Well, we will never know unless you make the next move by responding to POB 836, NYC, 10037. This may be the best 22 cents investment you'll ever make, so why not? Photo optional/day and evening phone number a must.

**Tall Handsome Mensch**—Warm, outgoing, athletic Jewish businessman, 30, 6'1", who has a zest for living, would love to meet a tall, voluptuous, gorgeous, marriage-minded female counterpart, who is warm, honest, caring and appreciates everything life has to offer. Photo/note/phone. NYM R472.

**To The Manor Born**—Elegant, intelligent, attractive, sensitive, Wasp lady, 38, 5'6", divorced, seek successful Ivy-educated male, 35-55, for love and friendship, hopefully marriage and children. Humor, *intellectual curiosity, warmth, integrity are* prerequisites! Note/photo/phone. NYM R480.

**Educated In 3 Countries**—Seeks Christian gentleman, 70. NYM R482.

**Share The Fantasy**—Are you a sensuous, attractive woman, 22-30, who enjoys cycling, sailing, camping and rock & roll? I'm 29, attractive professional who is at the threshold of success and wants to find the right woman with similar interests and dreams. Photo/phone. NYM R483.

**Petite, Lovely, Sensual**—35, Stamford, CT Jewish woman, looking to meet caring man to bake apple pie for, share romance with and build a future together with. Nonsmoker. Phone. NYM R365.

**Alive, Bright, Warm**—Thoughtful, loving, attractive, mature, CT Jewish woman, 57, 5'6", nice figure, artistic, secure, diversified interests and interesting. Seeking secure, compatible man, mature enough to want a woman of his own generation. Note/phone. NYM G031.

**Jewish Male, 41**—Professional, 5'7", slim build. Enjoys tennis, music, books, not smoking. Seeks intelligent, feminine, petite lady, 25-38. Please write. NYM R488.

**Intelligent, Pretty, Blond**—Christian, never married, 31, 5'8". Likes country drives, dining out, reading, gourmet cooking, kids, and laughter. Seeks smart, successful, loyal, caring man, 31-43, for friendship, fun, romance, and lasting relationship. NYM S625.

**Make My Dream A Reality**—Pretty, 28, Jewish executive, Manhattanite with class seeks male counterpart. We both have successful careers, enjoy the finer things in life and are committed to finding that special someone. Photo/note/phone. NYM R490.

**Excite My Life**—Pretty black female, pro fessional, 6'3", 29, seeks uninhibited, ro mantic, handsome male to share goo conversation, theater and worldwide travel. Great possibility for loving, caring relationship. No drugs. Note/photo, please. NYM S616.

**Hi**—I enjoy life, people and just having a good time. I am a 33-year-old Jewish businesswoman who is perky, attractive and looking for a partner in fun. NYM R473

**Bright, Attractive, Slim**—Professional woman, 38, 5'10", caring, affectionate, independent, likes to laugh. Also likes tennis, skiing, horseback riding, travel, music from rock to opera, dancing. Seeks loving, open, considerate man, 35-42, who is smart, accomplished, fit, with a great sense of humor. For fun, closeness, warmth this winter and beyond. Note/phone/photo. NYM R474.

**You Are Always On My Mind**—You a 50-57, successful Jewish male, slim, adventurous, ready to share yours your diverse interests and tomorro with a slender, 5'5 1/2", 47, low-keyed dynamic, elegant Jewish professional w man with natural good looks. No phone. Photo optional. NYM R475.

**Attractive, Warm, Intelligent**—Wom 43, with flair for living, enjoys cook (not the clean-up), antiques, travel, th ter, movies and the closeness of an e cated man (40's-50's), who enjoys sim interests. Photo/bio/phone. NYM R47

**Handsome Sexy Male, 46**—Tall blue e sincere kind. Photo helps! NYM R47

**Brains And A Body**—Petite and pre sweet and unspoiled, independent professional. Likes dancing, classical sic, dogs, swimming and apple pie. S bright, attractive, energetic Jewish m in 30's, who is open to lasting relat ship. Phone/photo. NYM S617.

**Irresistible, Huggable, Jewish**—On a-kind woman, 29, who is adventur ambitious, attractive, emotional, ene ic, dynamic, funny, level-headed, ro tic, sensitive, sincere and has a zes life. Seeks a man of character to s life. Photo appreciated. NYM S618.

**No Hyperbole Here**—Attractive, ac plished, exciting widow, young 54. almost everything. Seeks male cou part to make life complete. Must be fessionally successful and intellect challenging yet tender and sensitive. best is yet to be! Brief bio/photo/ph NYM R478.

**Huggable Beautiful Blue-Eyed Blon** Earthy, athletic, slim professional kind, bright, attractive, generous, st Jewish, non-smoker male with sens humor, late 30's to 50's. NYM R47

**Make My Mother In Florida**—Very py. Marry me. I'm female, 34, zaftig, a face not only she could love. smokers please. NYM G032.

## STRICTLY PERSONALS

**Wanted: Herpes Ms.**—Sensual, petite. By: Legal Mr., a cute 29. NYM R491.

**Hawaii To NYC**—East meets West in successful, creative, professional, Oriental female, 31, sophisticated, unpretentious, pretty. Enjoys the arts and film. Interested to meet creative, white, male professional, 30-40, who is inspired by life but not controlled by it. Bio/photo. NYM R492.

**Hardworking Female Executive**—31, looking to share life's joys with good-natured, well-bred, talented, wholesome, male business executive, 30-37, who likes tennis, elegant living, the ocean, learning, long walks and family life. I am 5'5", honest, dependable, pretty, creative, competitive and enthusiastic. NYM R497.

**Are You?**—Warm, intelligent, witty? If so, your female counterpart is here. Elegant and lovely lady, mid 30's, seeks male over 40, who enjoys black tie, strolls on beach, Rachmaninoff and Neil Simon. Old-fashioned gal, successful, loves to cook. Seeks companion for relationship. Photo preferred. NYM R499.

**Blond Professional Female**—33, pretty, nd fun-loving. Seeks responsible, hand- ome gentleman, pursuing the most life an offer and someone with whom to hare it. Note/photo. NYM S628.

**ibrant, Pretty, Businesswoman**—Artist, eeks successful manly-man, 35-45, with aried interests. Photo/letter/phone. YM S629.

**raditional**—Attractive, divorced, Jew- h, 30, looking to try again with settled, mily-oriented, straight, white male, 30- . Photo/note. NYM R500.

**reathtakingly Beautiful Blonde**—mod- -type, 29, Jewish, seeks tall, handsome, ncere, Jewish male. Picture a must. YM R501.

**Perfect Mermaid**— Cute, petite, soft own curly hair and a great tail. If u're angling to meet me, throw me a e and maybe I'll bite. One require- ent: You must be able to hold your eath, cause this could be a long rela- nship. Note/phone/photo. NYM R503.

**pretentious, Successful**—Nice guy. ndsome, 38, living in NYC. Loves the untry, biking, camping, listening to El- Merle, etc. Seeks slender, cute, warm man with similar interests for relation- p. Photo/note a must. NYM S631.

**rth Central NJ**—Slim, attractive, ght, successful, Christian, professional y, 53, seeks outstanding man, secure, ble, sensitive. NYM S632.

**joy Life With**—A successful man, age youthful looking, fit, Ivy-educated, d, gentle, sense of humor. Looking for e in woman under 37, who is viva- us, intelligent and unpretentious. I en- classical, old jazz and folk music, ten- , hiking and relaxing times. Photo. M R505.

**!**—No jet, yacht, Aspen Condo, "Ivy" ree, Hamptons House, Cannes Villa! cch!-No "MD", "PhD", "Esq" or S"!! Can a fit, hard-working male, (slightly crazed) find happiness in this ion?? Your thoughts and photo? Box , New Providence, NJ. 07974.

**You Have To Have Heart**—Young, beautiful wife with lots of heart sought by 43-year-young divorced male with equally enlarged heart. Exchange of photo and thoughts a must. POB 965, NY, NY 10272.

**Wanted: Cary Grant**—Or reasonable facsimile, 38-48, 5'9" plus, to share travel, theater, dining, tennis, city, country, romance and potential relationship with ex-model, business exec. Note/photo/phone. NYM S619.

**Classy, Attractive, Sensitive**—Widow, Jewish, 58, healthy attitude towards life, curious about the world, enjoys people, art, music, outdoor activities. Honest, flexible enough to be adventurous or domestic. Seeking well-adjusted, educated counterpart. NYM S652.

**Champagne For Two**—Good-looking, romantic, Jewish professional male, 27, 5'9", 160 lbs., who loves to have fun and is not afraid of commitment, would like to meet an attractive lady, 24-32, for a relationship filled with humor, honesty and love. Note/phone/photo. NYM A003.

**Street Smart Yet Sensitive**—Rational yet impulsive. Successful attorney, 45, 5'10", bright, trim, athletic, good talker/great listener. Tired of standing on one leg. Seek a delightful, lovely lady with both her beautiful legs on the ground to share warm feelings, joy and maybe some hugging. Photo definitely helps. POB 338, NYC 10019.

**Jewish Man, 40**—5'6", bright, spontaneous, direct, sincere, artistic, funny but serious, sensual, affectionate and good-looking. Owns business. Likes museums, movies, classical music, travel, health food, exercise, jogging. Has strong personality but is kind and sensitive. If you are 28-34, mature, stable, bright, attractive, health-oriented, non-smoker, tolerant and like some of the above, and if you want a serious relationship of sharing with marriage and family, then send note/photo/phone. NYM R484.

**Crazed But Successful**—31, Jewish male, atypical Wall Streeter who loves to laugh, seeks well-educated Jewish female, who is athletic, petite and most importantly also loves to laugh. Note/phone/ photo. NYM S621.

**Up-Beat Westchester Mom**—Fun, attractive, successful in business. Seeks nice Jewish guy, 40-50, to share good times, (for starters). Note/phone. NYM T982.

**Sincere, Attractive**—33, earthy, professional NJ woman, seeks caring, bright man who understands the inconvenience of infrequent herpes. Photo/note/phone, please. NYM R518.

**Meryl Streep Type**—Very attractive blond, curvy, 5'2", warm, sensitive, unencumbered, professional, Jewish, marriage-minded female, mid 30's, looks early to mid 20's. Seeking accomplished man with character, personality, sensitivity and intelligence. Bio/phone/photo, appreciated. NYM R519.

**Wholesome/Sexy, Well-Educated**—Well-bred female would like to share sailing, camping, travel and arts with tall, Christian, male counterpart, 40-50, with savoir-faire, sense of humor for lasting romance. No marrieds. Photo/phone, please. NYM R520.

**Attractive, Charming, Classy**—28 year old, Jewish professional female, adventurous, athletic, well-traveled and cultured. Seeks sensitive, caring, established, professional male, 28-35. Photo/phone. NYM T984.

**In Prime Of My Life**—Attractive, warm, career woman. Seeks white male, 45 plus, to share worlds without end, magic carpets, country lanes, stimulating conversation and a passion for life and laughter. Phone. NYM H017.

**Brooklyn Jewish Male, 45**—Seeking a Brooklyn Jewish female, 32-40. The single scene no longer interests me, in fact it frightens me. The cure, I believe, lies with that special female ready to meet her life mate. I am sincere, bright, inquisitive, tall, somewhat overweight but not unattractive. Give yourself a chance to meet this romantic but not swinging man of your future. POB 132, 1671 E. 16th St., Brooklyn, NY. 11229.

**Attractive Head Stewardess**—36, 5'2", blue eyes, black hair, 108 lbs, college-educated, world-traveled and independent, enjoys psychology, fine restaurants. Would like to meet a financially secure and emotionally independent male, divorced, who likes to travel and live in Manhattan. Good sense of humor and keen sense of perception a must. Send bio/photo, please. NYM H018.

**White Jewish Male**—I'm 5'9", 33, with black curly hair and beautiful green eyes; I work in publishing. I would like someday to stop dating. Enough is enough. Phone/photo. NYM T985.

**Lucky You**—If we click that is. Professional, pretty, petite, dark Meryl Streep look-alike, but I hate to brag. Seeks professional, attractive Jewish male, 30ish, for serious relationship, who enjoys theater, quiet dinners and travel. If you've had it with all the losers, drop a line and photo. You'll be pleasantly surprised. Blimps need not respond. NYM R512.

**International Flavor**—Attractive, warm, versatile male, 40, seeks attractive, friendly female. NYM R513.

**End My Dilemma**—Rubenesque skier, avid moviegoer, and science fiction fan living single again. Looking for non-smoking, non-religious Jewish male, 35 plus, to share...? Note/phone. NYM R514.

**A Special Lady**—Seeks man of insight for flourishing love relationship. Male counterpart please be bright, ambitious, sensitive, communicative, 35-45, 6' plus. I'm tall, pretty brunette, 40, enjoy arts, travel, good food and talk, etc. I dream of someone special. Where are you? NYM S636.

**Ace Of Hearts!**—For 1955, pretty professional, Beatles fan. Send note with favorite movies. Photo/bio! NYM S640.

**Bright Lithe Male**—Successful, handsome professional, seeks slim, woman who knows what she wants. NYM S654.

**The Classified Ad**—Sells your product or service. Especially when your ad appears every week in New York Magazine.

**The New York Audience**—32.8 percent own a principal residence valued at $250,000 or more. Town & Country Properties: Monday-Friday, 9am-5pm. Specializing in Real Estate display advertising. Diane Woodstock: 212-880-0734.

**Really Good-Looking**—Richard Gere look-a-like, 27-year-old, Jewish MD, looking for a woman, 22-32, for romance, long-term relationship and possible marriage. Please send photo/phone. Will exchange for mine. NYM T987.

**Are You Ready**—For a long-term, honest and sincere relationship? This successful NYC businessman, late 30's, would like to share his life and interests including sports, travel, culture, theater, intelligent conversations, and candlelight dinners. If you are a professional woman who values sensitivity and emotional support, tell me all about the real you. NYM T990.

**Spirited, Beautiful, Blond Biologist**—Divorced, white female, 38, seeks partner for tennis, biking and life. LI/NYC. Photo, please. NYM S281.

**Catholic Man 38**—5'5" IBM advisor, non-smoker. Seeks caring, soft lady, for possible family. POB 560, NYC.10005.

**Happiness Is Me**—Terrific lady, late 30's, 5'4", slim, beautiful, elegant, vivacious. Enjoys life, sport events, tennis, the arts, hand-holding, lazy Sundays and love. You - a super guy, stable, dynamic, successful, Jewish, 40-53, seeking me for a lasting relationship. Note/photo/phone. NYM T991.

**Make Our Passion Happen!**—Hazel-eyed, fetching, style, intellect - seeks erudite, prosperous, attractive, sincere, Jewish, professional male complement, 30's-40's, for love, life. NYM R506.

**Integrity A Must**—Are you a music-loving male with a mystical perspective? Do you like to create romantic scenarios, playful improvisations and laugh a lot? If you are between 34-50, and in good physical condition, this pretty, witty, avant-garde female wants to meet you. Bio/photo/phone. NYM R507.

**Horse Farm To Share**—Sensitive, tall, athletic, extremely successful, Ivy grad, tax lawyer/entrepreneur, with a terrific sense of humor and a unique business, which will surprise you. Seeks very attractive, bright, athletic and spontaneous female, 25-35 years old, who feels as comfortable with a tractor as a Jaguar. Photo/bio/phone. NYM H023.

**Handsome, Witty, Successful**—Jewish (not religious) attorney, seeks very attractive, down-to-earth, intelligent (religion not important), woman 20-30, for romance, friendship, dating and love. Photo/phone/bio. NYM S642.

**Sparkling Lady**—Attractive, NYC, sales. Seeks winner, 50-57. NYM H020.

**Renaissance Man**—Tall, slim, Jewish male, 28, successful, entrepreneur with interests ranging from politics to Japanese pottery; classical music to computers; science fiction to Shakespeare; seeks Jewish female, 24-30, to share the banquet of life. Most poor suckers are starving to death, why not join me at the feast. Photo/phone, requested. NYM S643.

**Handsome, Athletic, Educated Exec.**—Jewish, 38, successful and cultured. Seeks never-married, 28-34, elegant female with achievement, depth and a well-bred lifestyle. NYM T996.

**Strictly Personals ads continued on next page.**

## STRICTLY PERSONALS

**Looking For**—One special man who is a warm, intelligent, successful professional who can appreciate a committed relationship to a special lady hopefully leading to marriage/family. I'm 34, attractive, elegant, 5'8", slim, brunette, psychiatrist living in Manhattan. Love city living and country play. Note/phone. NYM S707.

**Over-Educated Woman**—39, equipped with PhD and JD. Pretty, tall and shapely. Warm, witty, open and honest. Seek highly-educated, empathic and gentle man who shares my interest in psychotherapy. NYM S620.

**Decent, Attractive, Wealthy**—Cultured gentleman. Semi-retired. Enjoys the performing arts and frequent travel to interesting places. Would like to meet a cultured, charming lady for fun and serious relationship, possibly leading to marriage. Please mail letter and photo for answer. NYM R524.

**Woman For All Seasons**—Pretty, poised, 42, non-princess (LI), looking for a Jewish non-prince, 40-55. Interests include travel, tennis, quiet evenings, good conversation. Enjoy fine dining and theater but *can also appreciate a hamburger* and good movie. If you are emotionally mature, responsible, serious, honest, please reply. NYM R521.

**Enjoys Museums, Concerts, Ballparks**—Tired of bars and clubs? Bright, attractive, *sensitive Jewish professional desires* to meet the right lady for meaningful relationship. I'm 29, 5'6", and slim. Are you 23-33, warm, pretty and dynamic? Do you enjoy both quiet evenings and nights on the town? Then send note/photo/phone and we'll meet. NYM S672.

**Beautiful Barrister**—Warm, vivacious, classy and very smart, seeks successful, secure, attractive man, 38-46, who can laugh as well as love and isn't afraid of commitment. It wouldn't hurt to like tennis, music, theater, long walks in the city, weekends in the country, good food and the companionship of friends. Note/recent photo. NYM S708.

**Great Gal, Great Person**—This 33-year-old Jewish female would like to find same in wonderful, sweet, caring, professional *man. No photo needed, only the person* counts. NYM R577.

**Jewish Male 32**—Seeks warm, sincere and affectionate female. NYM R550.

**Tax Attorney, 37**—Sensitive, handsome, 6'1", slim. Enjoys movies, museums and plays. East Side apartment. Seeks lasting relationship with attractive, intelligent woman (26-34). Photo/note, please. NYM S650.

**Unique Man**—Late 30's, well-known, powerful, intuitive, soft, enduring, passionate, gentle and handsome. Seeks special woman, smart, mature, who is strikingly natural, intensely alive with penetrating open eyes. Respond by instinct, not intellect with one page note, photo, phone. NYM A004.

**Affectionate, Warm, European**—Woman, 38, 5'4", good professional career, active life, skiing, sailing, traveling, seeks intelligent, professional man who is affectionate and warm with great sense of humor for honest and lasting relationship. Letter/photo/ phone. NYM S653.

**Make Me Laugh**—It's one of my favorite things. Me? I'm an attractive, happy, healthy, witty, successful 40-year-old, bright, New York (cum Ohio), classy broad. All I need is love--or a stimulating relationship. NYM R508.

**Woman Of Substance**—Vibrant, vulnerable, adventurous, down-to-earth, late 30's, seeks thoughtful, creative man involved in the arts. Pluses: class, spontaneity, sense of humor. NYM R509.

**Lovely Humanist**—Jewish, 34, athletic Manhattanite, seeks good-looking, romantic fellow, 28-40, earthy and elegant well-read, well-rounded, sharp as two razors, playful, verbal, unattached unneurotic, unfat and funny as hell. Be affectionate, sensitive and monogamous and get back all the above from me. Object: commitment. Photo/noto/phone. NYM S633.

**Extremely Successful**—Real estate entrepreneur, 40's, single, seeks extremely beautiful, bright woman, 25-34. Photo a must. NYM S634.

**Mensch On The Loose!**—28, 6'5", athletic, professional Jewish guy. Very good sense of humor, thoughtful, bright, sincere, honest. Seeks a woman of character, intelligence, unpretentious, self-confident. NYM R511.

**Professional Woman**—Former model, Interested in the arts, fitness, theater, sharing warmth and good conversation, laughing, cooking, and wines. Looking for man, 40 plus, 6' plus, with similar interests who is sensitive and kind. Photo/phone, please. NYM S635.

**Shapely Pretty 38**—Well-educated NY/NJ beauty. Seeks tall, white, non-smoking male, for serious commitment. Bio/phone/photo. NYM A002.

**Classic, Very Attractive Female Wasp**—Single, 33, 5'7", successful MBA, bright and spirited with Midwestern warmth, runner, living in NJ, seeks outstanding quality, selective guy in 30's, handsome, tall, fit, Wasp, with mature self confidence and youthful vitality and flexibility. Photo, note and phone. NYM R525.

**Easygoing Attorney**—46, single father, Midwestern but frequent New York visitor. I like my work, independent women, kids, Vivaldi, Beatles, quiet places, good food, fireplaces, forests, travel, kids. I would like to meet intelligent and truly attractive woman under 40, who likes most of the above and herself as well. Photo and letter, please. NYM S648.

**Accomplished Tennis Pro**—33, male who enjoys museums, classical music, seeks athletic, sensitive, attractive, female non-smoker, 27-35. NYM S659.

**Genuine Article**—Warm smile, gentle touch, 50, *attractive, smart,* Wasp, non-smoker seeks sensitive man with time and energy. Write. NYM R528.

**Good-Looking, Fun**—27, athletic businessman seeking very attractive, thin, athletic, 23-27 woman for genuine relationship. Photo/note/phone. NYM R529.

**Pretty "Young Woman"**—Early 60's, financially secure, well-educated, seeks interesting, amorous, 60's man to enjoy travel, music, dining, tennis, exciting times. Short bio/photo/phone. NYM S668.

**Strong, Active, Exciting**—Charismatic, very successful, educated, observant Jewish gentleman, good-looking, 6'2", 175, 40, physically fit, vegetarian. I am a quality individual who is an understanding, sensitive, giving maverick with a great sense of humor. Interests include fitness, jogging, skiing, love of water/beach, travel, theater, music. Looking to meet a special "equal" young woman (22-30 plus) who is energetic, beautiful, loving, sexy, honest, principled—*places more importance* on raising a family than a career and is complete other than having a special person with whom to share life. Please enclose a letter describing interests, goals and current photo. NYM G021.

**European-Born Male**—NJ, 59, 6'1", slim, well-educated, professional, non-drinker/non-smoker. Very fit, romantic, gentle, affectionate, sincere. Able to relocate. Seeks one special lady for loving, fulfilling relationship. More? (To 62, if the chemistry is right). NYM T994.

**Wanted Female**—25-35, must desire a very tall, good-looking, 36-year-old, Jewish businessman, with a good sense of humor. Will answer all. NYM A008.

**Love Me Tender**—38, exec., ambitious, warm, huggable, Jewish, athletic, male, Scarsdale resident, with romantic tendencies, seeks 25-32, slim, attractive, fun-loving, vibrant, sincere, affectionate female. Bio and photo! NYM S649.

**Good Catch**—31, petite, cute, fun-loving Jewish female, seeks attractive, honest, bright, sensitive man, sense of humor essential for possible relationship. Try it, *you'll like it.* Note/phone. NYM T995.

**Genuine, Intelligent Woman**—Lawyer, 34, Jewish, Manhattanite seeks professional man with values and humor who is sports fan. NYM R530.

***The David Letterman* Show**—10/29. If you're interested in the now-single guy with the apple-bobbing puddle and you're a single female, 18-30, smart, beautiful and unforgettable, please send a letter and a photo. NYM S655.

**Fun-Loving Man**—28, brown-haired, blue-eyed, 5'10", 155. If you are adventurous in spirit, articulate with words and thought, humorous in style, and would like to meet a man who appreciates that as well as a pretty face, we should meet. Tell me about yourself. NYM R531.

**Real Nice Guy**—Jewish, 29, tall, attractive, physically fit, fine career. Seeks real nice woman to share good times, intelligent conversation, and all life has to offer. NYM R532.

**Warm, Bright, Attractive, LI**—Businesswoman, looking for unpretentious, athletically-inclined man, 30-40, with good sense of humor to share fun times and good conversation. Spontaneity is a plus. Letter/phone/photo, please. NYM R533.

**Is This The Way**—To find the woman of my dreams? I'm 42, successful, handsome, trim, irreverent, said to have continental charm, and my ideal partner would be bright, slim, unusually attractive, with a sense of humor, preferably with dark eyes and hair, who would share some of my interests: politics, theater, movies, skiing, tennis, weekends in the country. Please send a picture with your letter. NYM R534.

**Handsome, Successful Physician**—Italian-American male, 34, athletic, 5'7", who loves tennis, sports cars, theater and romantic evenings with a special woman. Seeking a beautiful, sensual, professional (22-32), female friend and lover. Note/photo/phone. NYM S644.

**Kindred Spirit**—LI woman, 30, bright, attractive, slender and successful in business would like to meet a man (30-45) of intelligence and warmth, so that we can make all the enjoyable things in life more so for each other. (These do not include Republi*can fund-raising dinners). Letter/phone,* photo if possible. NYM R522.

**I Wished Upon A Star**—To meet one more special man. Tall, single, Wasp, 55 plus, successful, a man of substance and depth. I'm attractive, elegant, 40 plus, intellec*tually curious, generous of spirit, unafraid* of life. I wished for a lasting relationship filled with humor, sensuality and mutual caring. Will only respond to sincere replies with recent photo and phone. NYM S645.

**Attractive Smith College Grad**—42, enchanted by people and life, seeks unmarried Christian man (under 55), to love to my heart's content. I'm a pro writer; love books, sports, travel; have a strange desire to be a stepmother. Are you accom plished, funny, emotionally loyal, a bi spiritual, willing to talk and grow? I' love to meet you! NYM R523.

**Pretty, Successful, Independent**—Happ and fit, 33, Manhattanite, enjoys goo conversation, good food, travel, han holding, and life in general. Seeking a plus gent who does too. Note/phot phone, please. NYM H021.

**Creative Environment**—Roots, hom family, love, joy, harmony, success- share with quality professional, pret gentle female who seeks tall, Jewish, ( for it), kindred spirit, 38-50. NYM H0

**Live, Love, Laugh**—Warm, caring, ma 33, seeks attractive, slim, non-smoki Jewish female, 22-30, under 5'5", who joys the 3 L's. Photo/phone. NYM S6

**Friendship First, Maybe Marriage**— no more babycarriage! Classy, indepe ent, 39-year-old, European Jewish, vorced woman, with 2 great kids, look for a special man. Must be Jewish, inte gent, family-oriented, successful pro sional with sense of humor and tolera for my rather hectic lifestyle. NYM T

**College Teacher**—Divorcée, no child literary and artistic interests, seeks m faceted, loving man 50-62. POB 1045, Chelsea Station, NY 10011.

**Attractive, Successful Businesswoma** 51, 5'7", working in Manhattan, livin Long Island, European background, nancially secure, cultured, well-trave Seeks sincere, educated gentleman, 60. Note/phone/photo. NYM S647.

**A Diplomatic European**—Attrac Rubenesque lady is wondering if could be a way to meet a 22-45, cultu tall gentleman. NYM R527.

**Continental, Cultured, Caring**—Cha ing, highly educated, professional, ha some Jewish Manhattanite (5'11", 170, who enjoys music, the arts, nature travel is ready for a new start with equally exotic cultured and beautiful dy under 42. NYM S656.

## STRICTLY PERSONALS

**Artist Man**—39, financially independent, sincere, loving and caring also adventurous. Wishes to meet primarily woman artists, age 25-35, be it painter, writer, actress. Others welcome. For a meaningful, romantic and mutually supporting relationship. Should be beautiful, intelligent and sensual and enjoy fine food and travel. Photo if possible. NYM A009.

**Elegant, Cultured Woman**—50, would like to meet man of humor and sensitivity, financially secure. Photo with note if possible. NYM S667.

**Director Writer**—Male 41, would like to meet single woman with similar interests, reading, writing, philosophy, history, sports, films. Not interested in "in-crowd" types. Please send photo/phone/note. NYM A010.

**Successful, Athletic, Professional**—Seeks one non-trendy, profoundly beautiful woman. Photo/note, please. NYM A011.

**Unusual Woman For This Ad**—Sophisticated, wealthy, sensual, bright, successful artist, 5'5", 30's, pretty, Jewish Brazilian woman. Seeks tall, attractive, successful, cultural, sensitive, intellectual, healthy, wealthy Jewish man with brains. Send bio, full photo, phone. NYM S663.

**Autumnis Romans**—Ab lenti voramanus redi tu mitmi. Sica gentu manus uarmin uiti. Ayama n'atarni (varmar lea nartus), rhea sin ableat rac tif, forti anamum. Uana risquit? Cenda voto. NYM R535.

**Sensitive, Intelligent, Youthful**—fun-loving male, 45, never married, many interests include sports and travel. Successful people-oriented business. To meet female, 19-32, down-to-earth, caring. Phone/note/photo helpful. NYM S662.

**O.K. Close Your Eyes**—I'm the mommy and you're the daddy. We're madly in love. We're very successful, but all that counts is us and our kids. We love the outdoors, we're spontaneous adventurers. Now open your eyes. I'm 5'7", with big green eyes, 29, Jewish, every bit a lady, not a mommy yet, still thin and a real cutie pie. Who are you? NYM R537.

**Prose and Cons**—Very pretty, very in-
telligent, very funny and very outspoken
Jewish female, 28, 5'3", slim, with dark
hair, green eyes and a perfect nose. I'm
ooking for you, 26-43, extremely in-
elligent, fun to be with, verbal and honest,
highly successful, good-natured, romantic,
athletic, fit, handsome. Be a non-smoker/
drug user, 5'8" or over, affectionate and
ingle, whose sense of humor is strongly
ntact. Please have a full head of hair, a love
or dogs and a desire for a committed
elationship. Letter/phone/photo optional.
NYM S664.

**Handsome, Fit Ad Manager**—38, blue
yes, 5'10", seeking sincere lady. Bio/
hoto. NYM S665.

**Head-Turning Divorced Mom, Wasp**—
9, successful in all life's aspects, with no
regrets, seeks similar man to share car-
ng, happy times; skiing? more? Letter,
hone; photo? NYM R538.

**linical Psychologist**—Warm, success-
ul, attractive, in-shape male, 39. Seeks
very attractive, warm, well-educated,
igh-level professional woman under 34.
hoto, please. NYM S666.

**Only Highest Standards**—Very successful executive, 55, divorced, warm, caring, generous, good-looking, slim, 5'8". Heavy entertainer, travel widely, highly cultural. Seek serious relationship with exceptional woman who is bright, outgoing, successful, attractive, 35-45. Should have wit, warmth, charm, class, style and affection. Only Manhattanites with recent photo should respond. Offer the best, expect nothing less. NYM A012.

**Open, Caring, Special Black Male**—PhD, 34, would like to meet a soft and special lady to work at life together.NYM A013.

**Actress Turned Editor**—33, Wasp/Irish, tall, lithe, dark hair, green eyes. A little sassy. Seeks like man, 32-45, with honor, brains and humor for the long haul. NYM R539.

**Package Deal**—A 33, Jewish Tom Selleck who is cultured, successful, sensitive, strong and incredibly sensual, steeped in the belle lettres, looking for a woman of class, who has a great sense of humor, 24-34. Photo/phone. NYM S669.

**Attractive Female Stockbroker**—28, recently reviewed personal portfolio only to discover major loss - no special someone to invest in future with. This someone should offer a strong return for my high interest and unyielding attention. Interested investors should be successful, attractive, 33-40, and preferably, but not necessarily Jewish. Send detailed prospectus and photo. NYM R540.

**Intellectual Spirited New Yorker**—Mid 30's, single, attractive Barnard grad, seeks single/divorced man, mid 30's-40's, desiring commitment to a special lady. I'm an academic, love cross-country skiing, art, computers and the zoo! Are you super bright, cultured, warmhearted? We might like each other. NYM S670.

**Rx Needed**—For successful but overworked female physician: vivacious, intuitive, cute sophisticate seeks charismatic, motivated, sensitive and aware man, 30 to early 40's, who thinks laughter is the best medicine. Willing to share "long walks, intimate dinners, theater" and whale watching. Good cooks will receive special attention. NYM R541.

**Wanted: Attractive Man**—28-35, creative, unpretentious, secure, sensitive. Must possess a sense of style, humor and recent photo. Reward: quite cute and shapely counterpart. NYM S671.

**Pretty Brunette**—30's, 5'4", seeks honest, secure man, 33-43, with sense of humor for serious relationship. Enjoys music, movies, photography, travel, cooking, animals. NYM R552.

**Sensitive, Slim, Nature Lover**—With varied interests, 43, 5'9", good-looking, seeks compatible female who is warm, humorous, intelligent, attractive and slightly zaftig. Photo, please. NYM S678.

**Adventurous?**—Handsome, tall, professional male, 26, who enjoys movies, outdoor activities and quiet moments. Is looking for an attractive female, sharing similar interests. Photo. NYM A016.

**Successful, Trim, Pretty**—Jewish female, 39, capable of giving state-of-the-art hugs, seeks male of similar qualities (who lives within 40 mile radius of Westchester) to share good times, bad times and the Sunday Times. NYM R562.

**Best All-Around Camper At 13**—Best all-around woman at 34. I'm a 5'7", attractive Jewish professional who is witty, charming and loves sports. You are a Jewish man, 35-45, who is thoughtful, funny and successful, "best athlete" or at least "most improved camper" and want to share everything from reveille to taps. Photo, appreciated. NYM A007.

**Architect**—55, beard, loves music, film, puns, cats; seeks non-smoking Manhattan lady to 45. Photo. NYM A005.

**Outgoing Witty Exec**—Attractive, sincere male, Jewish, 33. Seeks bright, pretty, down-to-earth lady, 26-32, for committed relationship. Photo. NYM R559.

**Warm Female Attorney**—Ivy educated, brains, looks, heart, Black/White, 38, trim, athletic, non-religious, left politics, humanist. Life's circumstances negotiable with man who helps my heart sing. Phone/note. NYM S685.

**Pretty, Witty, Professional**—Jewish woman, 35, seeks professional Jewish man, 34-43, for lasting relationship. Dad with kids OK. NYM S686.

**A Thoughtful Man**—Divorced, white, professional, 34, 5'10", 150, loves classic literature. Looking for an intelligent, sensitive, introspective woman who has a career and is open to marital possibilities. Age 29-39. NYM R553.

**Warm Attractive Jewish Widow, 58**—non-smoker, retired professional. Interests include sports and bridge. Seeks sincere, caring relationship. NYM R554.

**Intelligent, Creative, Fun-Loving**— Gentleman, 27, hard-working MBA, attractive, with slim athletic build. Enjoys tennis, skiing, jogging, dancing, outdoors and fine dining. Seeking attractive female, 22-29, with similar interests. Photo/phone. NYM S687.

**Nice Lady**—Classy, bright, tall, 50ish, Jewish woman, avid traveler, loves the Knicks, enjoys Manhattan arts and country walks, brunch and good conversation. Seeks successful, intelligent, warm, easy-going man for friendship/romance. Note/phone. NYM S682.

**If You Are**—5'10" or over, blond, blue-eyed female interested in marriage/commitment, this handsome, sincere, 41, NJ doctor would like to meet you. Photo a must. NYM R555.

**Tall, Attractive, Sincere**—Successful man, mid 30's, seeks very tall woman, caring, warm, family-oriented for lasting relationship. NYM S683.

**A Storybook Beginning**—Very pretty, intelligent, sensitive, romantic, professional, Jewish woman, from Fort Lee, 34, with fine family background, seeks someone to share life's adventures with. I enjoy long walks, long talks, Egg McMuffins and crepes suzette, blue jeans and black tie, tennis, skiing, fine authors and trashy novels. Seeking successful, attractive, Jewish male with compatible qualities who is looking for a meaningful relationship with a storybook ending. Phone/photo/note. NYM R556.

**Lucky You**—Warm, sensitive, intelligent, successful lady who loves theater, fishing, travel, seeks the same in a Jewish man, 43-55. Phone/bio. NYM S688.

**Rapunzel, Rapunzel**—Will let down her hair for her Prince Charming who is out there somewhere. Petite, blue-eyed blond, 27, Jewish, enjoys traveling, tennis and walks on the beach. Seeks Jewish, honest, warm, caring male, 27-40. Photo/phone/bio. NYM R542.

**Console This Mets Fan**—Pretty, petite Jewish female, 26, seeks caring and good-looking Jewish male, 24-35, to share her life. He must love sports, like animals and be athletic. Phone/photo/bio. NYM S673.

**Wanted: Romance, Laughs**—Hugs, kisses from tall, professional/exec man, 35-40, wanting marriage with tall, pretty exec. Sailing, skiing, kids, theater, dancing etc. Bio/photo. NYM S674.

**Oriental Lady**—18-30, wanted for serious relationship by very attractive, 39, male. Send photo/letter. NYM R543.

**Sane Psychologist (Really!)**—Seeks mature, warm, professional man. I'm 40, PhD plus, Jewish, a thriving success story, musical, yearning family life. I approach life with strength, smiles and curiosity. And you? Confidence assured. Personal note/phone. NYM R545.

**Altruistic, Refined**—Blond beauty sought for idealistic, European, 32, handsome, 6'3", professional Jewish man. Photo/phone/bio. NYM R546.

**33-Year-Old Late Bloomer**—Who is enjoying the best time of her life. I'm spontaneous, adventuresome, attractive and intelligent. If you think you can keep up with me and are looking for a serious relationship, please write short bio and send a photo. I will do same if you want. NYM S675.

**Professional Female, Early 30's**—Recently relocated To Stamford, CT interested in meeting male for a fun day out on the sound or night on the town, perhaps leading to more. If this sounds like fun, send photo and jot a note. NYM R547.

**Handsome Warm Loving**—Successful Jewish male professional, seeking a supportive relationship for growth, joy, happiness with a pretty, sensitive, caring woman, 35-45. Recent photo, please. PO 6565, Yorkville Sta. NYC 10128.

**Gentle Handsome Oriental Physician**—Male, 41, 5'9" seeks pretty, slim, elegant, single white female, for marriage and family. Enjoy classical music, fine dining, travel and intelligent conversation. Photo/phone. NYM R549.

**Caring, Loving, Sensitive**—Sincere male, 30, tall, likes music, sports and quiet times. Seeks warm, honest, attractive, affectionate female who is ready for a special relationship. Please don't be afraid to write, we have everything to gain. Bio/photo/phone. Thank you. NYM S676.

**Fabulous Blue Eyes**—26, Jewish designer, who's warm, fun, with great style. Looking for a caring, intelligent, adventurous man (27-38) who loves singing, art and sports. Photo/bio. NYM S679.

**Pretty Intellectual Businesswoman**—Like to meet business/professional man, 38-60. NYM S681.

**Strictly Personals ads continued on next page.**

## STRICTLY PERSONALS

**Incurably Romantic**—Stunning, slim, sensuous, successful Jewish woman, 32, 5'5", searching for successful man of superior looks, wit and charm, 29-39, who, like herself, never thought he'd do something like this! Photo/letter/phone, please. NYM S694.

**Handsome Wealthy Jewish Physician**—Sincere. I am 44, 5'11", trim. Atlanta is where my medical practice flourishes. I am looking for someone to share with me in my success in Atlanta. She must be beautiful, sophisticated, intelligent, sensitive, affectionate, and compassionate. I have not found these qualities in Atlanta. She should be between 26-40, and over 5'2", religion is not a factor. I am warm, tender, intimate, caring, sensuous, and above all enjoy giving from within. This lady must be very unique with internal and external beauty. Must desire a serious relationship and have positive thoughts about relocating if she falls in love. I will travel to meet this holistically beautiful woman that would like to change her life and share it with someone very, very special. Nonsmokers only. A good photo/bio/phone are a must. NYM R557.

**Above All Else**—I like to laugh, and have a smile and persona to match. Beautiful, bright, blond, but not a cliché, seeks marvelous single man at least 37. My interests range from Handel to hockey. I seek a dynamic, successful man, non-smoker, who enjoys some of the same. Brief bio. NYM S690.

**Successful, Sparkling, Slim**—Sexy divorced lady of 40, with high energy, seeks an accomplished Jewish professional/businessman, 38-50, 5'9" plus, who is fit, fun and free. Note and recent photo a must. NYM S684.

**LI Lady, Comely**—Cultured, enjoys dancing, sports, travel, seeks gentleman 52-62, to share happy hours. NYM S693.

**Serious-Minded, But Funny**—Warm and cute editor, 30, seeks "regular", marriageable guy. We're both bright, kind, communicative, self-aware, not full of ourselves. Bio/phone. NYM S627.

**Solid Fun Successful**—Honesty and more honesty here. White male, 31, 5'11", 150, good-looking and in shape (nautilus, I'm not a jock). I have been fortunate in the business world. My background is affluent and I have lots of Ivy degrees, but that stuff is not critical. I seek a serious relationship perhaps leading to forever after. I am playful, adventurous, fun, romantic, hardworking and terrible at crossword puzzles. My interests are varied and yours should be too, but a keen intellect and an appreciation of the absurd are requisite for a lasting relationship. You should be bright, spontaneous, have a career and be directed. You will be under 30, value keeping fit and trim (5'1", 90 lbs to 5'8", 120 lbs.) dancers, Ivory gals, Orientals, models and thin women turn my head. Life is an adventure, having fun is very important to me. Nothing ventured, nothing gained. Respond now on impulse and have fun. NYM R563.

**Still Waters Run Deep**—Stylish Jersey shore woman, 5'4", slender, attractive, mid 30's, well-read, well-spoken and well put together. Wants romance with a single, classy man, who knows himself, likes himself and is looking for a safe harbor. Note/photo/phone, please. NYM S689.

**Two Years Abroad**—Still bi-cultural. Seeking secure man, 40-53, to share now and future. I'm attractive, intelligent, have varied interests; expect same, but more important are chemistry, compassion, values. Note/phone. NYM S691.

**We May Never Pass This Way Again**—Jewish female, 29, petite, pretty, successful professional. Seeks attractive 30-38, successful Jewish male with sense of humor whose varied interests include theater and film. Princes and egomaniacs need not apply. NYM H024.

**This Is It!!!**—If you are a professional, single Jewish male, 28-38, who is attractive, intelligent, thoughtful, has his act together and knows what he wants out of life, then this adorable, petite, single Jewish female says, "let's meet". Photo/note/phone. NYM S692.

**Petite Pretty Canadian**—27, sensitive, bright, romantic, artistic, sensuous, fun. Seeks job-secure, Italian/Jewish man, 25-28, with same qualities. Let's enjoy! Photo/phone. NYM R558.

**Sincere Wasp Male**—From NJ desires to meet attractive lady, 50's-60's for meaningful relationship. Photo/note/phone. NYM R565.

**Seeking Outstanding Gentleman**—(Husband) over 49, with integrity and high standards, also feelings and independent wealth. Who would be interested to find a unique love, devotion and happiness. Maybe you would like to share your life with a feminine, 46, European widow. I am a former model, blond, slender, elegant, attractive, sophisticated, educated, romantic, affectionate, caring, financially secure, and a nonsmoker. I enjoy the arts, theater, traveling, dining in my elegant Manhattan home and also out. Please answer with brief bio. NYM S695.

**Italian-American Male**—33, Wall Street professional, European educated, speaks French. Enjoys tennis, Marx Brothers, dining. Seeks Italian-American female, 26-31, with complementing background. Bio/phone/photo. NYM R564.

**Handsome Jewish Male**—Professional, well-built romantic, 39, 5'11", 170. Seeks attractive, voluptuous woman for relationship. Photo/phone. NYM S704.

## ANNOUNCEMENTS

**Divorced Fathers**—How many times can you take your kids to the zoo? Call for free information on fun new ideas.
**212-757-2650**

**Has Love Gone Wrong For You?**—Wha will you do differently next time? Leading psychologist and author wants t know your story for a book about relationships. Confidentiality guaranteed Write to: NYM A015.

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Ad copy:

*Use the coupon above or call (212) 880-0732. Rate is $23 per line, two-line minimum. Add $15 for NYM box number. Mail to: Attention Strictly Personals, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. All ads accepted at the discretion of the publisher.*

# NEW YORK MAGAZINE COMPETITION

## COMPETITION NUMBER 544

BY MARY ANN MADDEN

1. We thought it might be fun to just uh, to try one of these flicks . . . actually, we were just passing, on our way to get a hot dog at Grant's, when, well, we saw the marquee, so I said to Fred, "Well, what the heck," and then you'll never guess what he said . . .
2. Ou sont les neiges d'antan? Liar, liar, pants on fire?

1. Of course, I was only sixteen when we married.
2. And I am Marie of Romania.

**Above, the damned and the crying, or 1. What was said, and 2. What was thought by the hearer. Competitors are invited to compose one pair of same.**

**Results of Competition 541,** in which you were asked for titles and brief descriptions of sequels to famous films.

**Report:** This is one of those comps in which one should grab the first thing (film) that comes to mind and throw it out. So doing might have eliminated unending variations n: GWTWII. Gone with the Wind, the Comeback, Rick & Louis & Victor & Ilsa. etters of Transit for Two. Lazslo's on Lex. Nice, that.) E.T. Phones F. Lee. E.T. & T. .T.C. and E.T. Al. Friday the 13th, Part 14: he No-Kidding Absolutely Last of Jason. nd Sheila. Godzilla's Lucky Day. The Gods re in Therapy. Rocky 2001. Conan the Li-arian. Tootsie Roles. Lentl. Chrysalis. But-rfly, Papillon, Deux, and Funny Corpse.

**rst Prizes of Two-Year Subscriptions to New York" to:**

NIMAL HOUSE GOES TO SUMMER SCHOOL. r those who didn't get it the first time.
*Mary Conte, N. Miami, Fla.*

AD MAX LIGHTENS UP. Mel Gibson creates e Australian Automobile Association AA) in order to aid weary road warriors d touring rockers.
*Pama Peckham, Glendale, Ariz.*

AIN WITH THE CAT PEOPLE. Second feline iller in a projected nine-part series.
*Jeff Tenzer, N.Y.C.*

**nner-up Prizes of one-year subscriptions "New York" to:**

E NATURAL COMES BACK. But he's got to y on artificial turf.
*Fran Kleinfeld, N.Y.C.*

AL 1-800-4-MURDER. Man hires spouse-mination service after seeing their ad cable TV.
*Bruce Karp, N.Y.C.*

OP MAKING MY DAY. David Byrne and nt Eastwood team in a musical salute vigilantism.
*Russ Adams, N.Y.C.*

**And Honorable Mention to:**

SETTLEMENT AT WOUNDED KNEE. Fun and games. Peggy Cass.
*Jane Lane, New Haven, Conn.*

HARVEY II. Rabbit Redux.
*William A. Hinkley, Washington, D.C.*

DAS HIP BOOT. Circumstances force an explanation to der Führer as to why his submarines are leaking.
*Stuart J. Erwin, Nescopeck, Pa.*

THE REVENGE OF OTHELLO. Still more of the Moor.
*Cathy Staff, Plymouth, Mass.*

PLENTY OF NOTHIN'. Susan Trahern's depression deepens.
*Romaine Horowitz, Brooklyn*

THAT'S FRIDAY THE 13TH! In the tradition of the great MGM compilation films. Featured: Machetes, Defenestration, and Two Teenagers Impaled on One Spear.
*George Arentz, Reading, Pa.*

QUEST FOR FIRE EXTINGUISHERS. The misadventures of prehistoric underwriters.
*Louise Jackson, Tiverton, R.I.*

ENCORE ENCORE. Three more Somerset Maugham stories.
*Michael Giordano, Florence, Ala.*

BRUNCH OF THE LIVING DEAD. Recently deceased yuppies descend on the Russian Tea Room to make Sunday afternoon fare of the diners.
*Gene Mallard, Oneonta, N.Y.*

ANDY HARDY GETS MARRIED AGAIN. After Andrew's fifth divorce in four years, Judge Hardy and his son have another talk, man to man.
*Cassie Tully, Spring Valley, N.Y.*

CURTAIN CALL OF THE WILD. Buck is back from the Klondike and headlining on Broadway.
*Jeffrey Staff, Plymouth, Mass.*

THE RETURN OF THE SCREW. Rated GP. Children must be accompanied by a governess.
*Earle F. Maricle, St. Louis, Mo.*

THE REPRODUCERS. A wacky Broadway impresario seeks backing from Xerox for a revival of "Springtime for Hitler."
*Chris Doyle, Burke, Va.*

THE EX-TERMINATOR. Cyborg Arnold Schwarzenegger is reassigned to the task of destroying the world's cockroaches.
*David English, W. Somerville, Mass.*

IL TOMBE DE LEAU. Butch Cassidy's interment in Cherbourg with flashbacks as survivors reminisce. Score by Michel Legrand.
*Ben Patterson, San Diego, Calif.*

THE REMATCHMAKER. Shirley MacLaine vs. Shirley Booth. Produced by Don King.
*Linda Giordano, Florence, Ala.*

FEDTIME FOR BONZO. Monkey business at 1600 Pennsylvania Avenue.
*Adam Doyle, Burke, Va.*

COMPROMISING FOOTAGE. Long Island housewives are suspected of murdering a philandering podiatrist.
*Alan Levine, Massapequa, N.Y.*

THE QUIET MAN SPEAKS UP. John Ford's classic adapted for the hearing-impaired.
*Barry Bellinger, Washington, D.C.*

GHOSTBUSSERS. The professors set out to catch banshees who kiss public-transportation passengers.
*Jan Leighton, N.Y.C.*

THE MAN WHO DIDN'T KNOW TOO MUCH. James Stewart looks confused in Alfred Hitchcock's experimental sequel. Doris Day sings "¿Que pasa?"
*John Lowell, N.Y.C.*

RETURN TO THE VILLAGE OF THE DAMNED. They're back and they're *really* steamed.
*Brett Bayne, Hollywood, Fla.*

DUNE ON $25 A DAY. Paul befriends a sandworm; Eraserhead seeks admission to the Navigator's Guild. Dir. Michael Cimino.
*Mark Levin, N.Y.C.*

FULL PLATE ON THE RIVER KWAI. Veterans from both sides return to the scene

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☐ blue diaper set ...................... 64.95
(a great adult gag)

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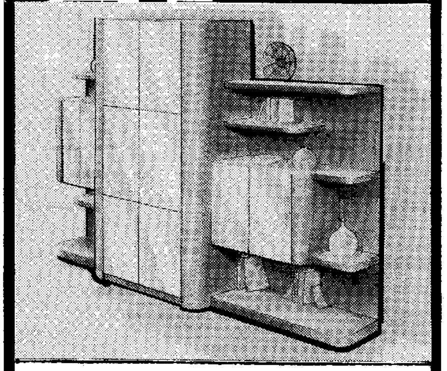

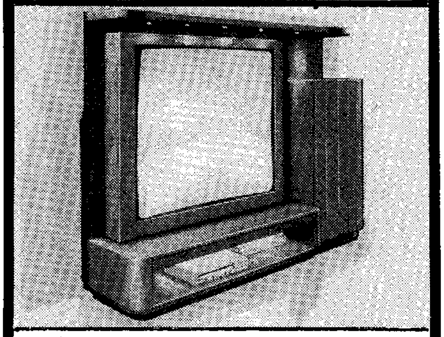

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of their confrontation for a reunion banquet.

*Ron Green Jr., Mt. Kisco, N.Y.*

THOSE LIPS, THOSE EYES, THAT UNSIGHTLY FACIAL HAIR. Heartrending story of cosmetic surgery and electrolysis.

*Mary McClure, Somerville, Mass*

IT'S A WONDERFUL, WONDERFUL LIFE Would life as we know it be the same without Lawrence Welk?

*Douglas Baldwin, N.Y.C.*

THE FOURTH MAN. Harry Lime plays dummy in an intriguing Viennese bridge tournament.

*David I. Warren, Moreland Hills, Ohio*

VAN. Beethoven is portrayed as a sloppy housekeeper who slurps his soup. Did the jealous Hummel stuff wax into Ludwig's ear trumpet?

*Anthony Gray, Closter, N.J.*

ANGIE. Marty and Clara try to find a nice girl for Marty's friend.

*Skip Livingston, Hopewell, N.J.*

THE BOTTLENECK POTEMKIN. Eisenstein's long-suppressed masterpiec about counter-revolution among Ru sian bureaucrats.

*Kevin B. Robinson, N.Y.*

A TOUCH OF SECOND CLASS. Clandestin love on a Eurail coach. Sandra De Frankie Avalon.

*Marc Doyle, Burke, V*

LITTLE BIG WOMAN. Dustin Hoffman's it again.

*Jim Cavanaugh, South Hadley, Ma*

DUMBO II. The little elephant with t big ears is sent to investigate reports survivors in the Elephant's Graveyard but the circus owner is setting him u

*David Chasman, Beverly Hills, Ca*

IGNOMINY. Depressing tale of a fall fr the top in show biz. Great music, dan ing.

*Toni Daraio, Coram, N*

HERPES OF THE SPIDER WOMAN. His c mate is gone, but the memory lingers

*Douglas Braverman, Troy, Mi*

GUESS WHO'S GOING TO BOYS TOW Father Flanagan's decision to acc girls threatens friendship of Whitey a Peewee, who take opposing views.

*Mark Wolfson, Spring Valley, N*

IF I WILL HAVE GONE BACK TO T FUTURE PERFECT SUBJUNCTIVE. Za grammarian travels through time try to prevent solecisms.

*Steven Lee, W. Nyack, N*

GANDHI II. He's back and he's more peace with himself than ever.

*L. Crouse, Cabot,*

*sp. ment.: Annie Kent, N. Babylon, N*

THE SKEFFINGTON CURSE. Young Fanny marries for money, goes sailing, and loses her hair. Her husband goes blind.
*Tom Morrow, N.Y.C.*

CINDERELLA, À NOUS LA LIBERTÉ. N.O.W., in its first film venture, creates a complex cinematic statement for the '80s.
*Vic Jackson, Norman, Okla.*

PEEWEE'S TACITURN DEMEANOR. The search for his bicycle over, Pee Wee returns home only to find someone's stolen his antidepressants.
*Josh Grotstein, N.Y.C.*
*sp. mention: Carleton Carpenter, Warwick, N.Y.*

HAMLET: THE NEXT DAY. Fortinbras returns to Elsinore for a big party.
*Sheila B. Blume, Sayville, N.Y.*
*similarly: R. Lasson, Philadelphia, Pa.*

THE INVISIBLE MAN APPEARS. He's fallen for an invisible woman. What they see in each other is not apparent.
*R.C. Jim Brown, Jackson Hts., N.Y.*

GHOSTBURSTERS. Edwin Newman's genial farce: Bill Murray and Dan Aykroyd try to rid N.Y.C. of unruly Gremlins and disagreeable grammar.
*John Falxa, N.Y.C.*

EBEL WITHOUT A CAUSE AND EFFECT. ortrait of a frustrated existentialist.
*Steven Scher, the Bronx*

KI LIFT TO DEBT. The gondolas have een repossessed, but the fear lingers . . .
*Clarita Mrena, Chevy Chase, Md.*
*. mention: Viktor Blume, Sayville, N.Y.*

nd some titles only: DR. MOLINE'S LAST ASE. AGNES OF QUOGUE. PANTRY PRIDE ND PREJUDICE. L'ADDITION S'IL VOUS AIT. UPPER WEST SIDE STORY. THREE MART GIRLS, II. DAUGHTER OF AUGHTY MARIETTA. THE MAN WITHOUT NOTHER COUNTRY. REBECCA SELLS NNYBROOK FARM. OH, GODZILLA, NES OF GODZILLA. NORMA RAE MEETS DZILLA. THE YEAR AFTER LIVING DAN- ROUSLY. THE MALTESE FALCON AND E SNOWMAN. COPYCAT ON A HOT TIN OF. THE LONE RANGER RIDES AGAIN, AIN. ON THE BEACH AGAIN. BACK TO E FUTURE AGAIN. A STAR IS BORN AIN. REMEDIAL RITA. MONTY PYTHON D THE MORAL MAJORITY. SENIOR IZEN KANE. And, ZELIG GOES COUN- Y.

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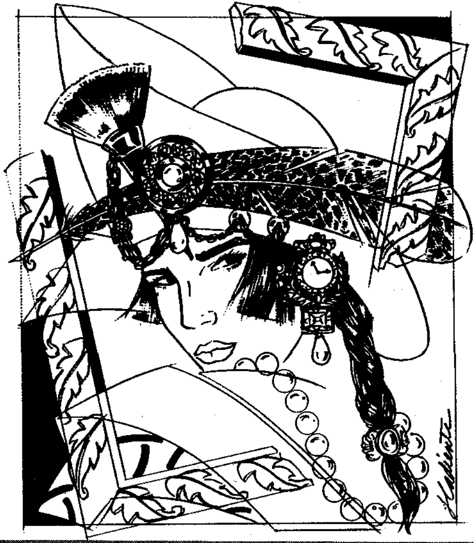
**mpetition Rules: TYPEWRITTEN POSTCARDS, EASE. ONE ENTRY ONLY** should be sent to mpetition Number 544, *New York* Magazine, 755 ond Avenue, New York, N.Y. 10017. It must be eived by November 1. Editor's decisions are final, all entries become the property of *New York*. st-prize winners will receive two-year subscriptions *New York*, and runners-up will receive one-year scriptions. Results and winners' names will appear he December 2 issue. Out-of-town postmarks are n three days' grace.

THE WOMAN'S



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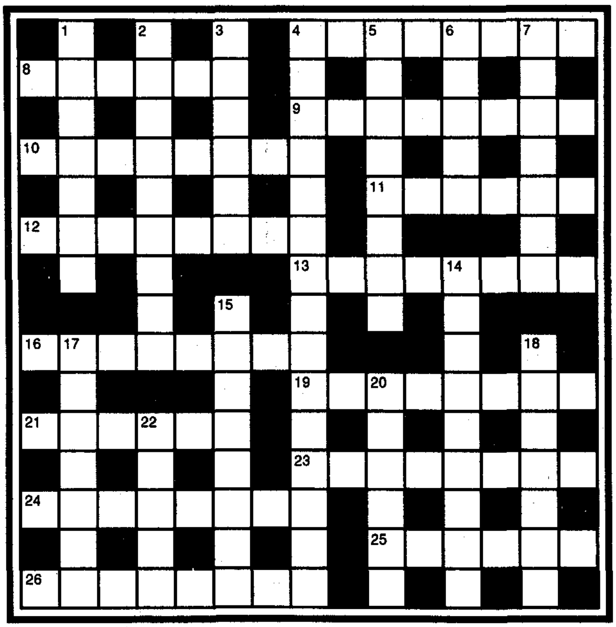
# 'SUNDAY TIMES' OF LONDON CROSSWORD

**ACROSS**

4 Message about a case in Greek. (8)
8 Country writer. (6)
9 Embellishment given by sailors to the last word in ancient writing. (8)
10 Tie back after a sudden movement in prison. (8)
11 A parent always has money for the house. (6)
12 Gay character featured in *Loot* and *Hair*. (8)
13 If overheated spend time beside the river among the swimmers. (8)
16 Woman who is unusually glad about getting more money. (8)
19 Wine would be something essential if the pet were missing. (8)
21 The young in the main fantasise about life. (6)
23 Part of France to discuss on the river. (8)
24 Something to boot about during the autumn? (8)
25 Money once given for striker. (6)
26 They squeeze right in among footballers. (8)



**DOWN**

1 Shortened birch perhaps used on a child for crime. (7)
2 Carts hens about for thieves. (9)
3 Carry about a little piece turning up as something found in the stomach. (6)
4 The Cockney might describe this danger as airborne. (5, 2, 8)
5 Manage to smash tin cover. (8)
6 Somebody holding a thousand in capital. (5)
7 Muse-like groups. (7)
14 Restoring ripe grain which has been spoilt. (9)
15 Boring sailor as a friend. (8)
17 Bitterness was in control of most of the palace people. (7)
18 Guarded animal surrounded by its young. (7)
20 It is found in identical material. (6)
22 A hundred weight place. (5)

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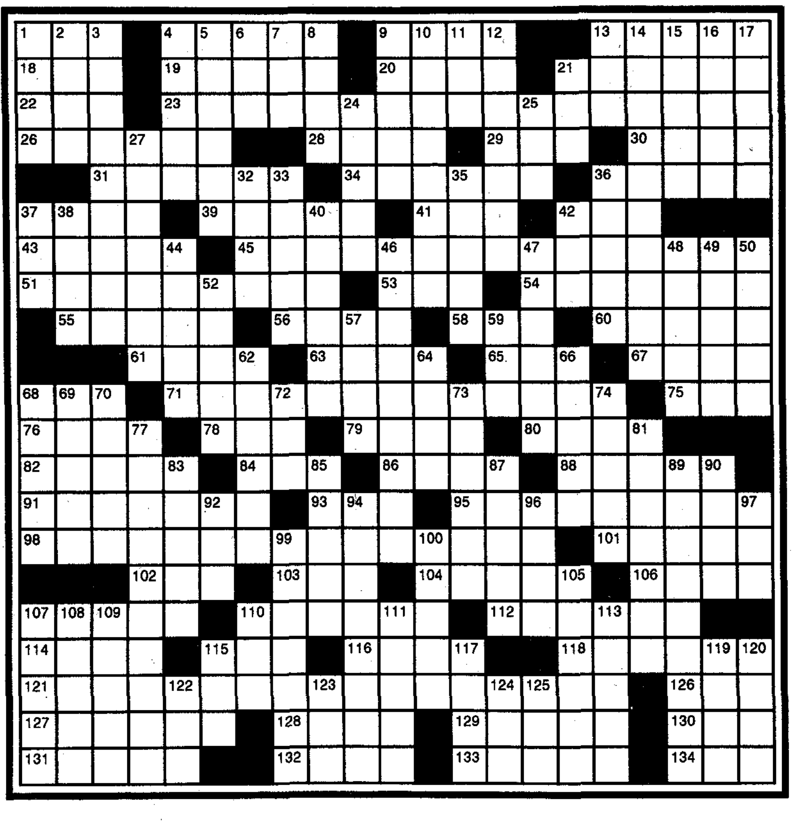
# 'CREATIVE MARATHON': 'CUE' CROSSWORD·BY MAURA B. JACOBSON

**ACROSS**

1 Glass container
4 Serve as a goad
9 Condemn
13 Sultana's home
18 Ostrich look-alike
19 Assad's land
20 Layer of the iris
21 Doff
22 Trophy room
23 Milan Stitt play
26 Shoe insert
28 Person of action
29 Fall from grace
30 Between elbow and wrist
31 Mountain nymphs
34 Tessie and Milo
36 Rorschach images
37 Stereo sound
39 Fleur- ——
41 Actress Taina
42 Word with "verily"
43 "I'm Sitting —— of the World"
45 James Jones novel
51 Greek culture
53 Pindar opus
54 Qualified voter
55 With an —— (watchful)
56 Ship's frame
58 Hosp. personnel
60 Taunt
61 Eve's youngest
63 Cranny's partner
65 Wood sorrel
67 Narrow opening
68 Run-of- —— -mill
71 Joanne Woodward TV drama
75 Mine find
76 Marmalade ingredient
78 Sp. matron
79 Biblical twin
80 Washstand item
82 Made ineffective
84 Family nickname
86 Frosh course
88 One-celled animal: var.
91 Building
93 More, in music
95 Boned rib steak
98 Alec Guinness film
101 Quebec city
102 Tokyo, formerly
103 Southern cadet's coll.
104 A Marx
106 Singles, to Brigitte
107 Rubberneck
110 Looks after
112 Lessee
114 Normandy department
115 Gondolier's need
116 Lynch
118 Bars legally
121 Travelogue script
126 Santha Rama ——
127 Rears
128 Lawsuit beneficiary
129 Bicker
130 Rubber tree
131 American Beauties
132 Work at the bar
133 Pitcher Luis
134 Pince- ——

**DOWN**

1 "Star Wars" knights
2 Prayer ending
3 Spenser's words to the Thames
4 Cordage fiber
5 "—— is bending low"
6 Before fab or face
7 Norse goddess of healing
8 Praise
9 Sand hills
10 Business expense
11 "—— the land . . ."
12 Rubdown
13 Sewn border
14 Emergency vehicles
15 Nancy's comic-strip friend
16 Occurrence
17 Western flattops
21 Hosiery mishap
24 Lasso loop
25 Opposite of 'tain't
27 Baltimore birds
32 Lucy's vis-à-vis
33 Plod through puddles
35 Bull of commercials
36 Pulitzer poet
37 Siouan Indian
38 Arrow poison
40 Serology prefix
42 Brynner
44 Rozelle, et al.
46 Arena of Roma
47 Save
48 Aviator Bando
49 Polite refusal
50 Marathon winner Waitz
52 Memos
57 Edmund of old films
59 And not
62 "Adano" author
64 See 125-Down
66 Nobelist Sadat
68 Less false
69 Vishnu worshiper
70 "Life is an —— itself": Holmes
72 "Bali ——"
73 Oregon city
74 Heraldic patterns
77 Lack of similarity
81 Losing candidate's demand
83 Electron tube
85 Foam
87 Clumsy
89 Springsteen album
90 Suit to ——
92 —— -Magnon
94 Hibernians
96 Do blood sampling
97 Chi. trains
99 Miss too many classes
100 Stratosphere layer
105 Bases-empty homer
107 More miffed
108 Cape Cod town
109 Queen —— lace
110 Droop
111 Fate of a fictional shrew
113 Up to now
115 Sides, in cricket
117 Stinging insect
119 Wan
120 Mideast canal
122 Neuter pronouns
123 Simple sugar
124 Three: comb. form
125 Moslem bigwig, with 64-Down



Solutions to last week's puzzles appear on page 20

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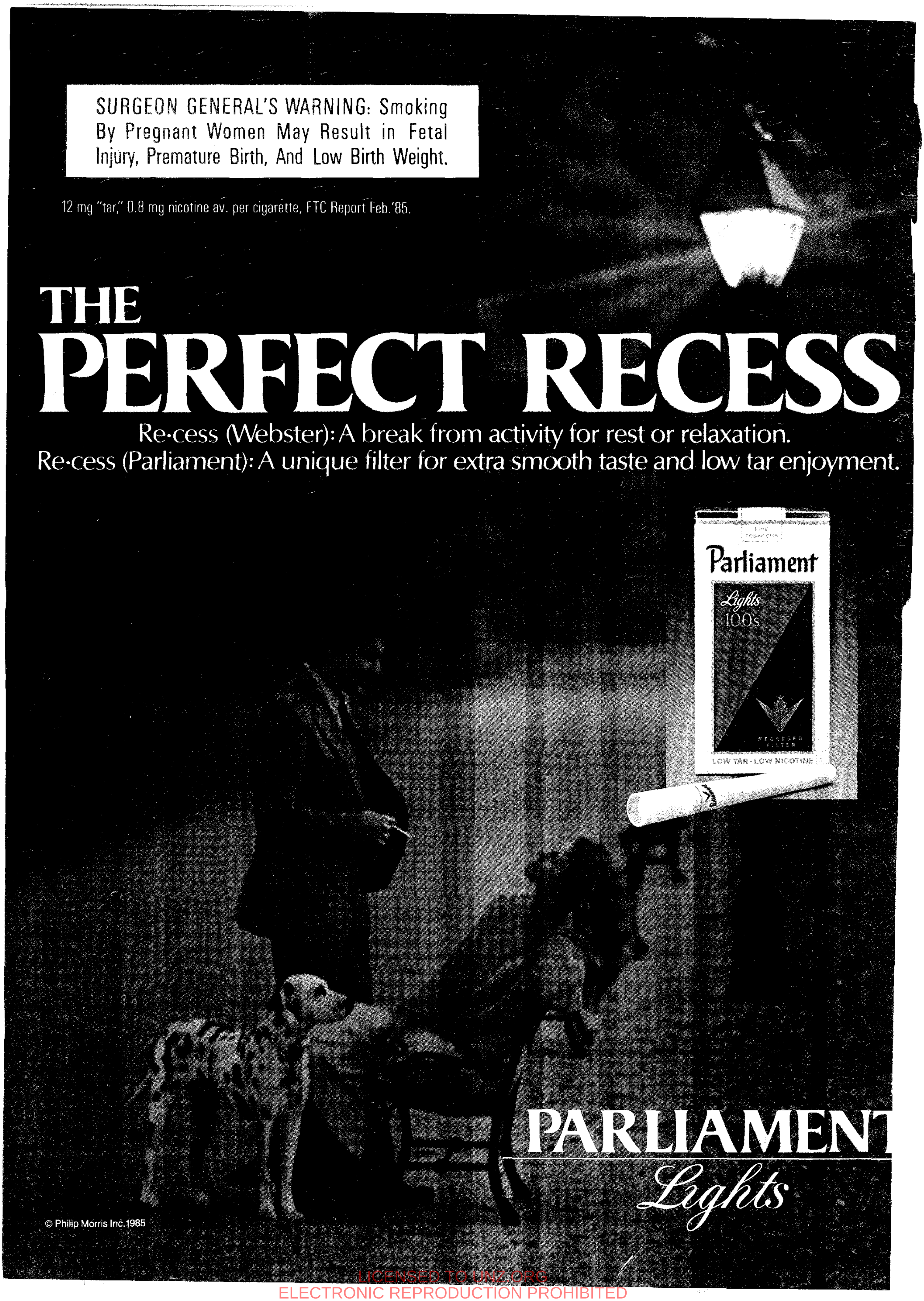
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# THE PERFECT RECESS

Re·cess (Webster): A break from activity for rest or relaxation.
Re·cess (Parliament): A unique filter for extra smooth taste and low tar enjoyment.

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